

FEB 25

EDMONTON'S 100% INDEPENDENT NEWS &amp; ENTERTAINMENT WEEKLY

## VUEWEEKLY

HAYDEN

comes out of his shell • 29

No. 331 / FEB. 21-FEB. 27, 2002  
HTTP://VUE.AB.CAMUMP &  
SMOOT"Horror clown" duo talks about  
camping, creativity and living in *Flux*  
By PAUL MATWYCHUK • 41

MALL SCHOOL • 4 / THE JOY OF NOT WORKING • 6 / IRIS • 40 / LADY OF THE CAMELLIAS • 43



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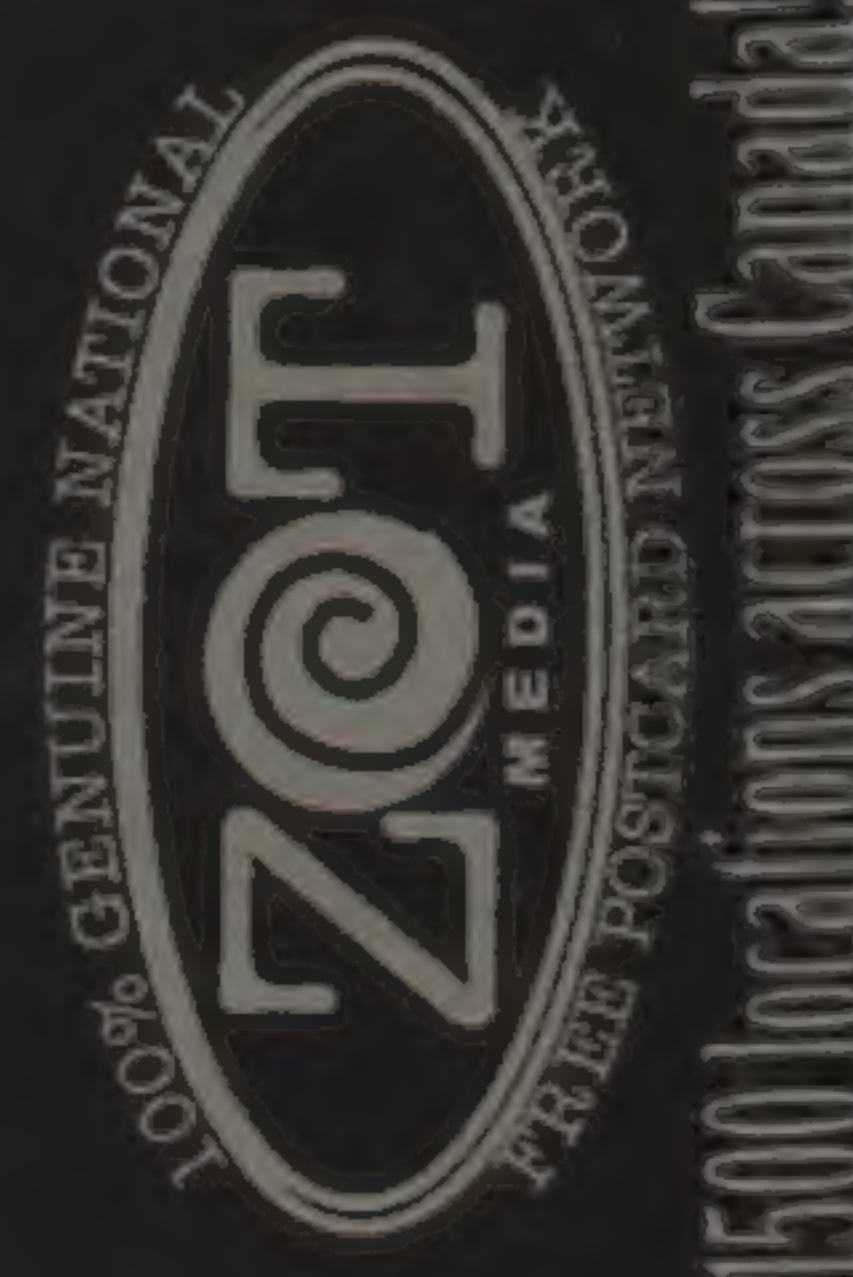
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FEBRUARY

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**COVER STORY:** "Horror downs" and Edmonton favourites Mump and Smoot are back in town with a new show, *Flux*, and they were nice enough to sit down with *Vue Weekly* to talk about it—in English, fortunately; not Ummonian. And nobody died in the process either! • 29

**FRONT:** Quizzical education at WEM • 4

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## It's a mall whirl

Going undercover at WEM to learn about the teachers' strike—and penguins!

BY DAN RUBINSTEIN

It's just after noon on Tuesday—the anticlimactic day Alberta was allegedly poised to order its striking teachers back

to work—and my "nephew" and I are submerged in an alternative, subterranean reality. We're in the basement classroom of the West Edmonton Mall's Sea Life Caverns aquarium making dolphins out of brown paper bags and blue construction paper. "Nathan" names his creation "Fatty Fish." The boy is much quicker with his scissors and glue stick and finishes first, but instead of inking conventional eyeballs on the mammal's face he draws dollar-sign pupils. "Because he likes money," Nathan explains.

Before proceeding, I should explain too. Nathan isn't really my nephew, nor is Nathan his real name. He's a friend's precocious, extremely quotable 10-year-old,

Grade 5 son and he's agreed—"I'll do anything for a story," he told me—to serve as my ticket into the WEM marine life teachers' strike day camp.

The program, a \$30 deductible *de facto* babysitting service for kids aged seven to 11, is the mall's answer to the provincial education crisis. And with a little subterfuge to swim through the registration process, it represented a unique opportunity not only to spend a day hanging with a student whose routine has been discombobulated by the dispute, but also to

## news

get a behind-the-scenes peek at the world's largest mall's marine phantasmagoria and its incongruous attempt at providing a fulfilling full-day experience for children cast out of the classroom.

"Teachers are mad because of money and they're mad because of class size," Nathan answered during our drive to the mall when I asked how he'd explain the strike to a friend in another province. "They're taking a leave of absence to prove a point," he continued, "and they're hoping for successful results." (In case you're wondering, no, I didn't doctor these quotes. Some kids just know the scoop, even if teachers dedicated their last few pre-strike hours to setting up homework

assignments, not lecturing their charges about the intricacies of labour politics.)

His response no doubt shaped by conversations with his media-savvy parents, Nathan seemed to have an accurate idea why nearly 21,000 Alberta teachers are on strike, leaving thousands of his fellow students without daytime supervision. He also appeared to have a pretty good idea what WEM is all about. It's weird going to a mall instead of school, he said as we ate our contraband homemade sandwiches in the pirate ship food court. But when I asked Nathan if he'd rather be in school, he abruptly rolled his eyes and shook his head.

## Tanks, tags and turtles

There are only two other children in today's day camp, although the two high school girls running the show (victims, or beneficiaries, of the strike themselves) tell me (the curious "uncle") their record enrollment a few days ago totaled 13. In the spartan room that serves as our home base, the busywork begins immediately: the three kids are asked to make animal-themed nametags. Then we're whisked down the corridor to the display

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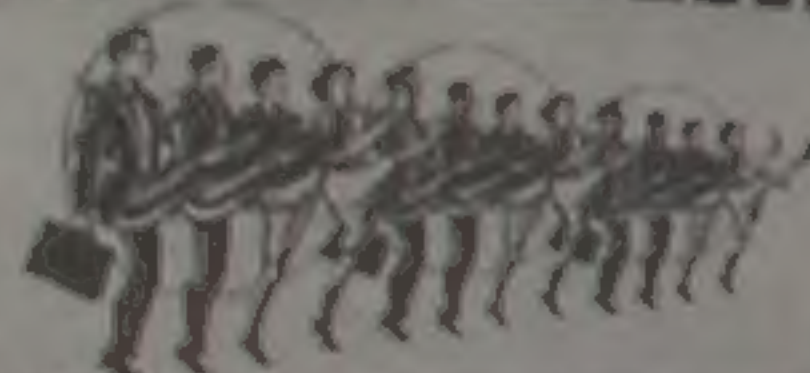
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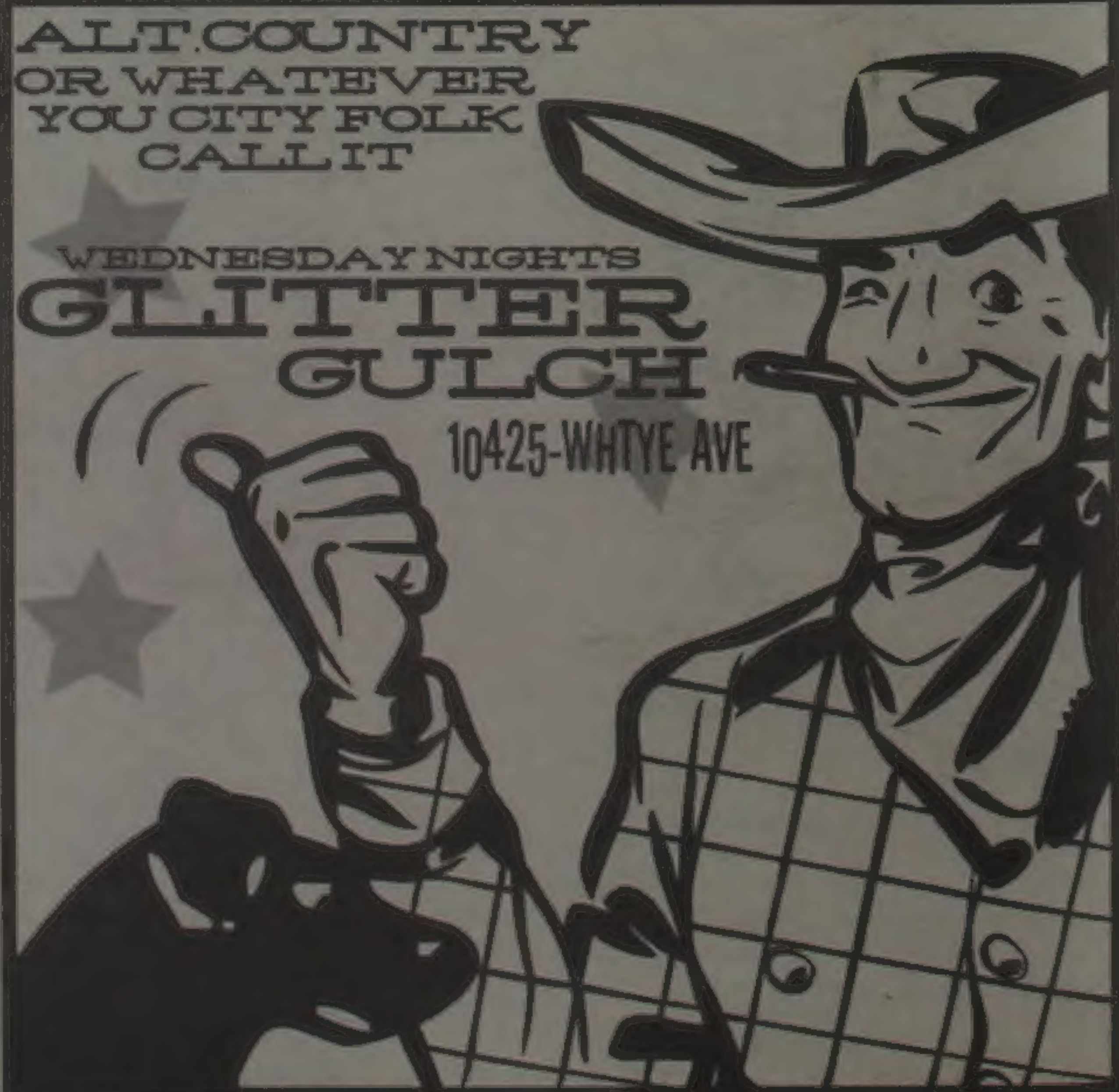
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## Mall school

Continued from previous page

tanks, where sharks and giant green sea turtles swim amongst colourful tropical fish and reptiles lurk motionless awaiting their feedings.

The mall's colony of 17 African Blackfooted Penguins is by far the most compelling tableau. The tiny birds stand around their rather crowded enclosure in pairs; penguins mate for life and enjoy remaining close to their partners. The three youngest, single birds swim back and forth in the terrarium's window-side pool. They appear to be pecking at the glass with their beaks, as if trying to make contact with the people watching from the other side.

These sociable little creatures are a threatened species, the interpretive panel informs us, because of human encroachment into their habitat to harvest their nitrogen-rich guano for fertilizers as well as over-fishing and oil spills. But standing there being entertained by the expressive, charming animals (believe me, I spent a lot of time doing just that) I couldn't help but think about kids spending their days similarly trapped in Alberta's classrooms. Oh, sure, teachers are there to teach kids the curriculum, social skills and how to think critically, but my cynical side suspects that under the provincial Tories, the education system's overarching motive might be training children to be good consumers—to stand there all day waiting for fish to be dropped into their mouths. (Class sizes too large and you want to strike to change that? We'll out-wait ya! And in the meantime, why not send kids to the mall?)

### School's trout

After about a hour in the Sea Life Caverns and a Deep Sea Adventure submarine ride through the world's largest indoor manmade lake, during which we saw the world's largest school of captive trout, it's time for lunch and a debrief with Nathan—only we have to wait for one of our wardens to collect her order from

Cinn-Zeo before pulling out the notepad. "It's a bit boring," Nathan says about the camp, pointing out a Booster Juice cup floating in the lagoon. "You sort of have to make your own fun." What about the ethics of animals being held in captivity? "I find it a bit cruel," he answers, "but they're obviously going on what makes money." Do you hope the strike ends soon? "For the teachers' sake, yes," he says. "For our sake, no."

WEM's marine life complex is an education and research facility. The animal care team includes trainers, a veterinarian and interpreters. They have degrees in zoology, biological sciences and veterinary medicine and obviously care deeply about the animals. Likewise, the teens running the camp know a thing or two about

babysitting; they cleverly devised a game of 20 Questions, for instance, when the tedium between the afternoon's sparsely scheduled activities became too unbearable. But filler and busywork aside, the basement of a mall is no place for children to spend eight hours—and small pens aren't natural environments for penguins or crocodiles, either.

Children generally learn by active participation, but Nathan wasn't allowed to feed the sea turtles or touch the penguins when he asked—and his stream of genuinely curious questions was countered by indifferent, almost annoyed responses from one member of WEM's marine staff. Nathan was annoyed himself that there's a fake giant squid and fake giant clam amongst the live fish one sees during the submarine tour. "You

never know what's real and what isn't," he said.

### Stinging commentary

Finally, at 2 p.m., after literally looking at a penguin perched on a podium for 20 minutes, there's some excitement. We're shepherded upstairs to watch the dolphin show. Mavis and Howard, the mall's two remaining Atlantic Bottlenose Dolphins, perform tricks while, ironically, the Police's "Message in a Bottle" plays over the sound system: "I'll send an SOS to the world/I'll send an SOS to the world/I hope that someone gets my/I hope that someone gets my/I hope that someone gets my/Message in a bottle."

As we watch the show, Nathan and I amuse ourselves devising sce-

narios about the dolphins making a break for freedom only to be tempted by the shopping possibilities of the surrounding stores. In our minds they stop at one of the mall's three Orange Julius outlets for a drink, or slip into Black's to buy cameras and snap table-turning photos of their audience. From our seats we can also see a cell phone shop where a Telus ad featuring one of the mall's photogenic penguins, who was taken to Vancouver for the photo shoot, is prominently displayed.

It's comforting to discover how creative Nathan is. It's a relief when he agrees to duck away from the camp after the 4 p.m. dolphin show for a round of mini golf. He isn't ready to return to school yet. But he's had enough marine life day camp for now. ☺



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# Who is Ernie J. Zelinski?

Edmonton writer and leisure-time connoisseur knows *The Joy of Not Working*

By YOAV ENGELBERG

Ernie J. Zelinski recalls seeing Mark Victor Hansen, the best-selling author of *Chicken Soup for the Soul*, speak at a human resources conference in Toronto. Zelinski, a writer himself and a familiar face at many Old Strathcona coffee shops, had just given his own talk an hour and a half earlier. Hansen, whose series of advice books have sold more than 60 million copies, was delivering the conference's closing keynote address—and his speech contradicted everything Zelinski had said during his session.

"At one point," Zelinski recounts, "Mark said, 'Who here thinks they could be happier?' All the hands went up. 'Who here, if I could show you how to make a million dollars a year, would listen to me and go for it?' Again all the hands went up. I was sitting there—I didn't put my hand up—but I was thinking, 'These people are probably all making \$75,000 a year or more. What they've just basically said is that they're not happy. And they're not happy making \$75,000 a year. They want to make a million dollars a year.'

"I disagree with him," Zelinski says about Hansen's dogma, "that all these people could be millionaires, and that you would have to have all these people be millionaires [to make them happy]."

Zelinski, who clearly doesn't believe money equals happiness, has many practical and often unconventional ideas about leisure time, money, work and maintaining a balanced

lifestyle. His most famous book, 1991's *The Joy of Not Working*, a blend of practical advice and musings on the importance of leisure time, is billed as "a book for the retired, unemployed and overworked." It's sold more than 125,000 copies; Zelinski has published nine other books which have been translated into 10 languages. *TJONW* has even been pirated in China. Other titles in Zelinski's bibliography include *The Joy of Not Being Married*, *The Joy of Thinking Big*, *101 Really Important Things You Thought You Knew but Keep*

## books profile

*Forgetting and The Lazy Person's Guide to Happiness*. ("If you think happiness is something you can buy," he writes in *The Lazy Person's Guide to Happiness*, "why not try selling some of yours?")

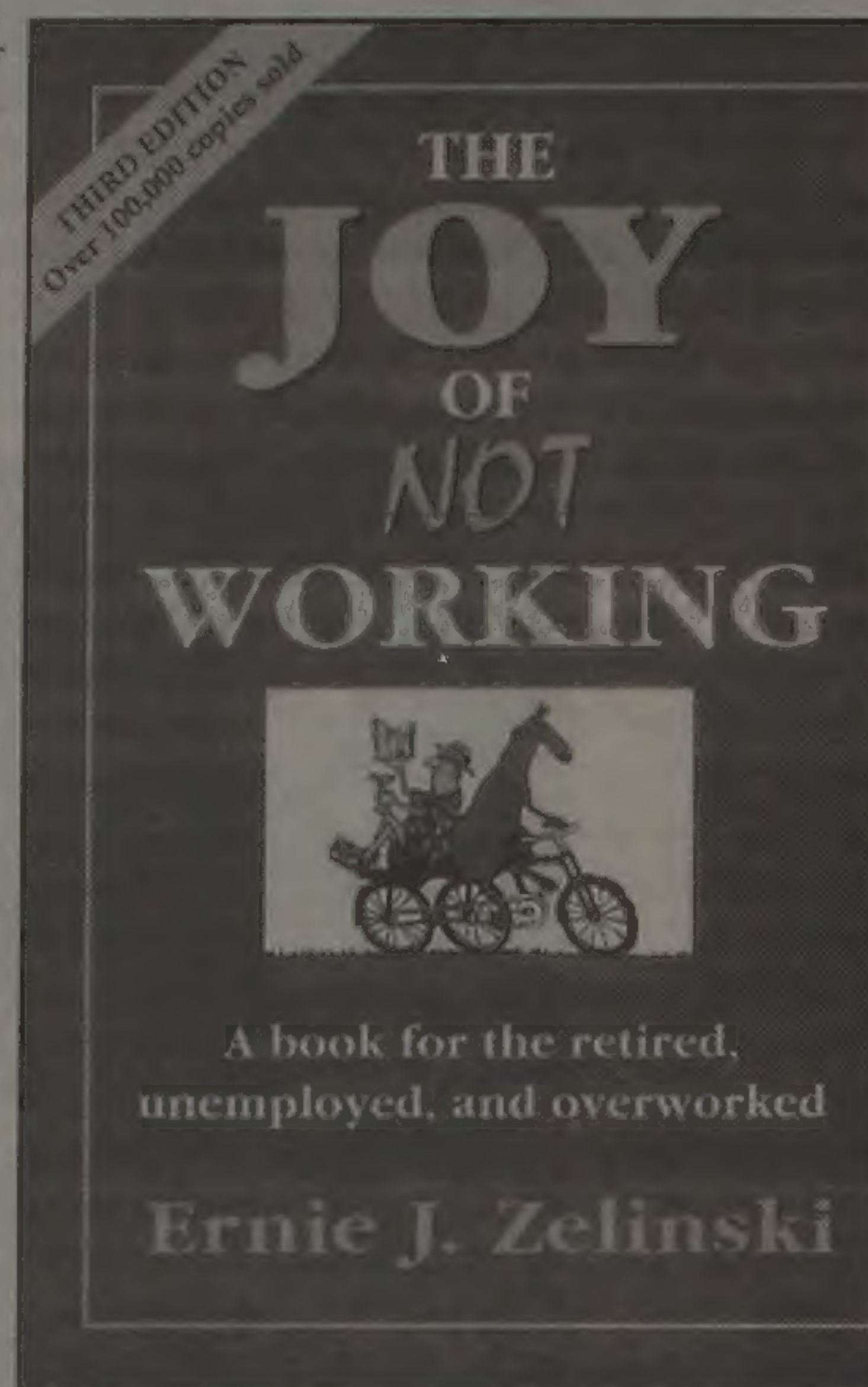
"I like my leisure time," says Zelinski, who grew up on an Alberta farm and would tell his mother "later" whenever she asked him to do anything. "I'm still like that. In the summertime, I'll jump on my bike in the morning instead of getting my work done. I'll get the work done later."

Zelinski says he gets satisfaction out of making his living in such a relaxed manner. "I guess the greater satisfaction," he says, "is out of the comments I get from people, or people who recognize me on the street and tell me how my book has helped them. Or letters I get. Or phone calls or e-mails I get from people."

## The Ballad of Ernie Zelinski

Over tea and beer in a Garneau café—where Zelinski spends at least a couple hours most days writing and chatting—he tells me about an engineer in Scotland who quit his job after reading *TJONW* and now cycles around the world. He mentions a professor at the University of Victoria who sent him a three-sentence note: "I have just read *The Joy of Not Working*. I realize I am boring myself. I plan to do

something about it." Another reader's reaction: "I used to be a tax consultant. Now I'm a human being again." And then there was that busker in Toronto standing at the corner of Yonge and Bloor singing, "Ernie J. Zelinski wrote a book/*The Joy of Not Working* is its name/'cause Ernie is a fellow just like me/and the joy of not working is his game."



A disclaimer in one of Zelinski's books states that the author takes "no responsibility for any decisions made." Deciding to quit your job after reading Zelinski's books, however, is only one potential response to his work. "Some people told me *TJONW* has actually helped them find a job they wanted," Zelinski reports, "because the book convinced them that it was okay to be unemployed. So they didn't take the first job that came along. They were confident enough to stay unemployed and they waited until they got a better job. *TJONW* put them in the right frame of mind."

ken-down station wagon and their contemporaries had a tour bus, and they were stuck with Howie."

Klein hated CBS ("They treated their acts like product and their music like trash," he says contemptuously) and eventually sold CBS his remaining half of 415. Then he signed with Warner where, under the legendary Mo Ostin, the artist-oriented Klein nurtured bands like Talking Heads, eventually serving as president of Reprise/Warner from 1989 to 2000. During his reign at Warner, Klein also worked with Madonna.

"Why has Madonna been able to succeed?" he asks. "Because she's smarter than all of them. She realized early on in the game that she could only be dependent on herself. She founded her own team [of advisors that] became the Madonna brain trust. She wanted to know what everybody thought, but she made all the decisions. And that's the way you do it. Those are the artists who succeed. She is one of the most influential musicians in the world, especially among young women. Her, Sheryl Crow and Joni Mitchell."

Klein also worked with Fleetwood

All this success and Zelinski only works on his writing two or three hours a day, four days a week—and he doesn't work in any month that doesn't have the letter "r" in its name. Sounds like an almost mythical achievement. But Zelinski's talent—which comes across in our down-to-earth conversation as well as his books—is that he makes this relaxed pace seem not only desirable, but also practical and sensible. "If you're working 14 hours a day, that's no noble accomplishment," says Zelinski, who hasn't held a "regular" job since 1980. "It is an accomplishment if you can do that work in three to four hours and use the extra 10 hours to enjoy yourself."

## Workers' misconception

"Workaholics are not productive people—another person could do that work in six or seven hours," he adds, citing work-saving advice and misconceptions regarding work ethic which, he explains, arrived with the Industrial Revolution. (One section header in *The Joy of Not Working* declares, "The Protestant work ethic ruined a good thing." Another states, "To be a yuppie is to be a successful failure.")

"Refuse to be intimidated by the adage 'Anything worth doing is worth doing well,'" Zelinski writes. "This is one of the most ridiculous statements ever made. The truth is, most things worth doing aren't worth your best effort. There are just a few really important things that are worth doing well; after that, a greater number of things are worth doing inadequately and an even greater number of things are worth doing in the most haphazard fashion possible just to get by. And, of course, most things aren't worth doing at all and are best left for the misfits of the world to pursue."

Boy, I'm sure glad I'm not one of them. ☺

Mac and remains close friends with Stevie Nicks, one of the great songwriters of her generation and a longtime gay icon. In fact, every Halloween in New York City, drag queens pay tribute to Nicks at the annual Night of a Thousand Stevies. "We've encouraged her to participate in it," Klein says. "She's very aware of her gay audience. She's very aware of everything. She's a brilliant and wonderful person, very spiritual."

Klein has also advised closeted entertainers about coming out of the closet. "It's not such a calculated thing about whether or not they're going to sell so many records one way or the other," he says. "It's a personal decision. I also know some musicians who everybody in the world knows [are] gay but they'll never admit it. The way it happened with George Michael [who was busted cruising men in a public washroom] was unfortunate."

"Then," he continues, "there's k.d. lang. Everybody felt it was important for k.d. to do what she wanted to do. There was no resistance except from



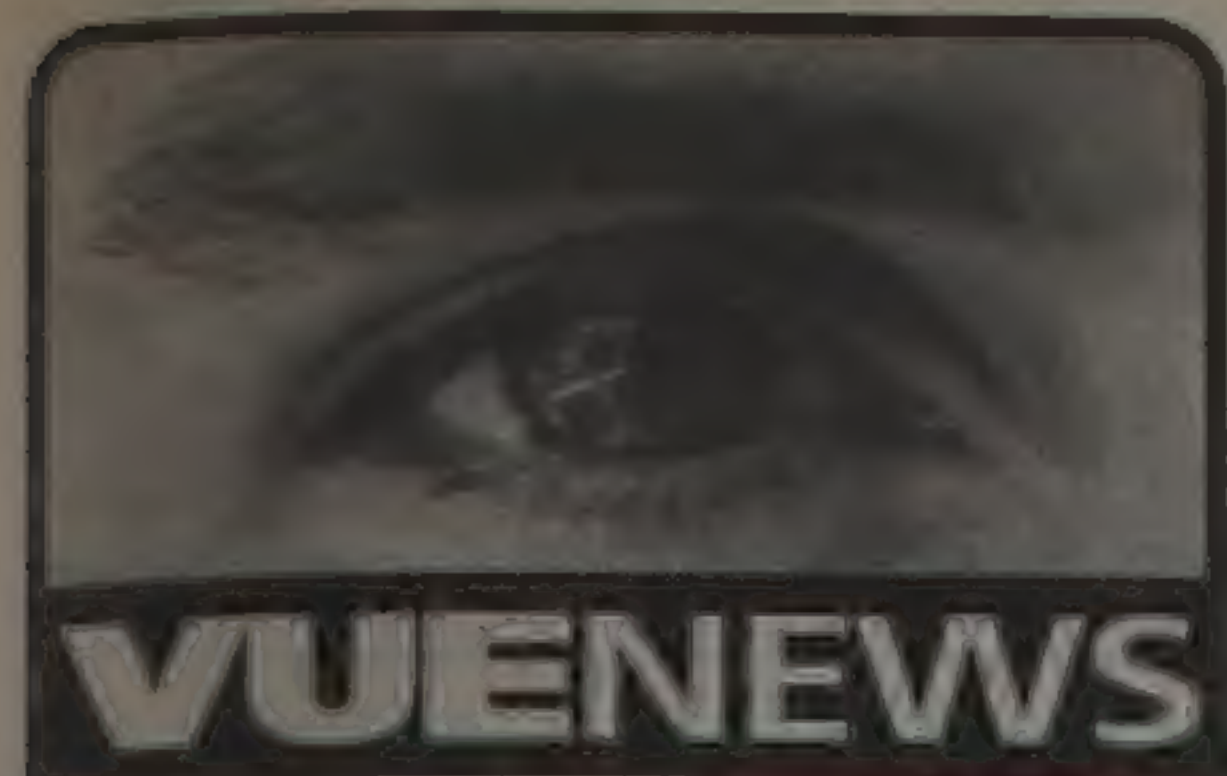
By RICHARD BURNETT

## Rock 'n' roll over

Legendary music man Howie Klein, the president of Reprise/Warner Records for more than a decade, knew next to nothing about Eminem until the rapper's controversial duet with Elton John at last year's Grammy Awards. Since then, the unapologetically out Klein has become a huge Eminem fan.

"I was somewhat offended by Eminem's homophobic lyrics," Klein told me last week at the Ritz, where he was staying during a trip to Montreal to lecture McGill and Concordia students about the music industry. "But there are other lyrics where Eminem seems to be pro-gay. So I guess he's unsure. He seems





**VUENEWS**  
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## ENVIRONMENT

### Will other nations follow Bush's anti-Kyoto lead?

MOSCOW/COPENHAGEN—George W. Bush may be Environmental Enemy #1 after unveiling his "alternative" Kyoto Protocol last week, an economically expedient plan that calls for voluntary emission reductions instead of mandatory cutbacks, but his lenient approach toward climate change is giving other governments the confidence to overlook the big picture.

Without the latent support of Bush, would Ralph Klein have acted so brazenly during the Team Canada trade mission to Moscow, where he theatrically whipped out and read from a letter that detailed how nine premiers oppose the federal government's Kyoto compliance? Like Bush, Klein feels the cost of Kyoto-dictated cuts would be too harsh for his jurisdiction's economy to swallow, ignoring the argument that there's money to be made in retrofitting for new, enviro-friendly technologies.

"All the work by European experts and brilliant economists shows that you can create jobs while mitigating climate change," Daniele Smadja, the European Union's ambassador to Canada, said to the *Ottawa Citizen*. But even members of the EU are being bulldozed by Bush's logic.

In Denmark, the centre-right administration elected three months ago is turning its back on the country's innovative and successful wind turbine industry to help Danish firms compete more effectively in the globalized marketplace. Despite the technological advancements and funding commitments that have transformed the tiny country into the world's fourth largest generator of wind power, economy minister Bendt Bendtsen will stop subsidizing wind power after 2003. "I'm not against wind turbines," he said to Reuters, "but I think they should compete in a free market—and they can do so in a few years."

For now, wind electricity in Denmark is still more expensive than power generated by other means. But the gap was shrinking. And it would have gotten even smaller if the government had followed through on plans to add three more 150 megawatt offshore wind farms by 2008. Without subsidies, however, the farms will not be built, a policy decision that's in tune with latest Kyoto-quashing strategy out of Washington.

Bush feels that by tying greenhouse gas emission limits to the U.S. gross domestic product and pouring \$4.6 billion (U.S.) into pollution reduction incentives and tax credits over the next five years, Americans can slowly begin chipping away at their piece of the global warming pie. He says agreeing to the mandatory limits of Kyoto would result in billions of dollars in industry losses and eliminate up to five million jobs. "As President of the United States, charged with safeguarding



the welfare of the American people and American workers, I will not commit our nation to an unsound international treaty," he said.

David G. Hawkins, director of the Natural Resources Defense Council's climate centre, shot back that "not only will the plan not cut greenhouse gases from today's levels, the U.S. will continue polluting as much in the future as it has in the past." And it'll drag other countries, like once progressive Denmark, or economically-dependent Canada, down with it. —DAN RUBINSTEIN

### Government rejects Sloan application

OTTAWA—Liberal MP Karen Kraft Sloan is an endangered species: a politician who speaks out against her own party. But the Ontario MP felt she had no other choice last week when she publicly blasted her government's decision to water down Bill C-5, its long-awaited endangered species legislation.

Kraft Sloan is angry about amendments the Liberals intend to make to a bill developed and painstakingly refined by an all-party committee. Rather than give a panel of scientists the power to determine which species are officially classified as endangered, the feds want cabinet to have the final say. Moreover, instead of automatically protecting the habitats of endangered animals two years after they go onto the list when the land in question is under undisputed federal control, the Liberals will again entrust the decision to cabinet.

"Most people would think that once a species is a legally listed [endangered] species, that you couldn't kill it anywhere in Canada," Kraft Sloan, vice-chair of the House of Commons environment committee, said to the *Globe and Mail*. "Now you have to essentially be an orca working in a post office before you are protected from being killed." As for the government's perceived last-minute meddling with the bill, she said, "I feel in many respects it shows a lack of understand-

ing and perhaps even a lack of respect for the parliamentary process."

Kraft Sloan's comments were echoed by Laura Telford of the Canadian Nature Federation, who told the *Ottawa Citizen* that the Liberals "are snatching defeat from the jaws of victory."

Federal environment minister David Anderson, poised to use the Liberal majority to push the amendments through parliament without much challenge, left the bulk of the explaining to junior environment minister Karen Redman. "When you get into prohibitions and habitat protection," the Ontario MP told the *Globe*, summoning the befuddling bureaucrat-speak of a veteran minister, "there are some socio-economic impacts that need to be taken into consideration, and that should be done, in our view, by the government and politicians who will then be accountable for those decisions if [they] perhaps has a huge impact on a resource sector." —DAN RUBINSTEIN

## HEALTH

### GM plan just PR, says NDP

OTTAWA—Health Canada has introduced a plan to monitor the long-term effects of genetically-modified food on the Canadian public, but the NDP charges that this scheme doesn't do nearly enough to ease the minds of those worried about what they eat.

Health critic Judy Wasylycia-Leis criticized Health Canada for creating a program which she worries is simply a public relations exercise. She feels that if the feds were serious about testing GM food, then they would make public the scientific methods they will use to test the items. "Otherwise," she said, "it appears that Canada is being turned into the world's biggest drug laboratory and Canadians are the guinea pigs in an experiment that is fundamentally flawed from the start."

She also accused Health Canada of ignoring a major public demand for

labelling of GM products on the supermarket shelves. Without the labels, Wasylycia-Leis said, there can be no reliable scientific conclusions to come from any tests.

According to Health Canada's Action Plan, a new set of guidelines "to reflect the advancement of methods and knowledge regarding product review" will be available for public consultation and then published in September. Another report on improving the regulation of GM food, this one involving the scientific community, is scheduled to be made public in December.

Health Canada has also promised to examine how New Zealand, Australia, the UK and the U.S. regulate GM food. In its latest GM foods update, the feds admit that all four countries offer more public consultation than Canada, while Australia and New Zealand are "a model of public transparency and expert consultation." But until those reports are finished, the Canadian public and NDP will have to play wait-and-see. —STEVEN SANDOR

## POLITICS

### Jim not-so-dandy

TORONTO—Don't bank on seeing a kinder, gentler Ontario when the provincial Tory party anoints the man it wants to succeed Mike Harris as premier.

One of the front-runners in the leadership race, finance minister and deputy premier Jim Flaherty, made his platform a little clearer last week. He intends to deal with Ontario's growing homeless problem by, well, by making homelessness illegal and sending people who live on the streets to jail. "Call it tough love, if you will," Flaherty said about his intended approach.

Flaherty, the architect of controversial legislation that criminalized squeegee kids in the province, wants a squad of special police constables to act as frontline soldiers in his anti-homeless campaign. Looks like he's got job creation figured out, too. —DAN RUBINSTEIN

## VUEPOINT

By DAN RUBINSTEIN

### Schoolhouse Iraq

In last year's book *Eastward to Tartary: Travels in the Balkans, the Middle East and the Caucasus*, American journalist Robert Kaplan writes about ancient and contemporary eras in that turbulent region and concludes, "The human landscape is grim, but great powers throughout history faced grim landscapes and were not deterred from pursuing their goals." And how should the great powers of today deal with ongoing conflicts in the region? Kaplan's answer is straightforward. Leaders who know when to intervene, he advises, must do so without illusion.

Considering the author's pragmatism, it should come as no surprise that George W. Bush was drawn to Kaplan's political travelogue months before foreign policy and military planning violently hijacked his presidency. The *Washington Post* reports that Bush was so captivated by *Eastward to Tartary's* lucid narrative and thorough contextualizing last March that he summoned Kaplan to the White House for a bull session. Exactly what the two men discussed is unclear, but as the *Post* documented in a feature last weekend, Bush's thirst to tackle the "axis of evil"—Iraq, Iran and North Korea—is eerily consistent with the ruthless regimes that fought over the Balkans and Middle East for century upon century upon century.

Which is precisely why Canada's response to Bush setting America's gunshots on Iraq is so troubling.

In Ottawa, the issue seems like little more than a political contrivance. Prime Minister Jean Chrétien is content to stand alongside German chancellor Gerhard Schröder and say that he's sure the U.S. wouldn't invade Iraq without consulting its allies first, despite published reports (in Lebanese newspaper *Al-Mustaqbal*, for instance) that quote CIA director George Tenet saying the U.S. has already decided to invade Iraq. As well, the London *Guardian* recently ran a story about the U.S. already beginning preparations for a 200,000-soldier strong assault on Iraq. No worries for Chrétien, though. He can disguise Canada's empty warning that the Americans better not proceed unilaterally as a show of sovereignty.

"We understand nothing will happen without consultation," Chrétien said in Berlin on Monday night. Meanwhile, in Japan, briefed about this apparent dissent, Bush responded: "I understand what happens in the international arena—people say things. But the leaders I've talked to fully understand exactly what needs to happen... that our commitment is not just in Afghanistan, that history has given us a unique opportunity to defend freedom, and we're going to seize the moment and do it."

As he sits by the phone waiting for Bush to call, Chrétien might as well pick up some history books and start reading. ☐



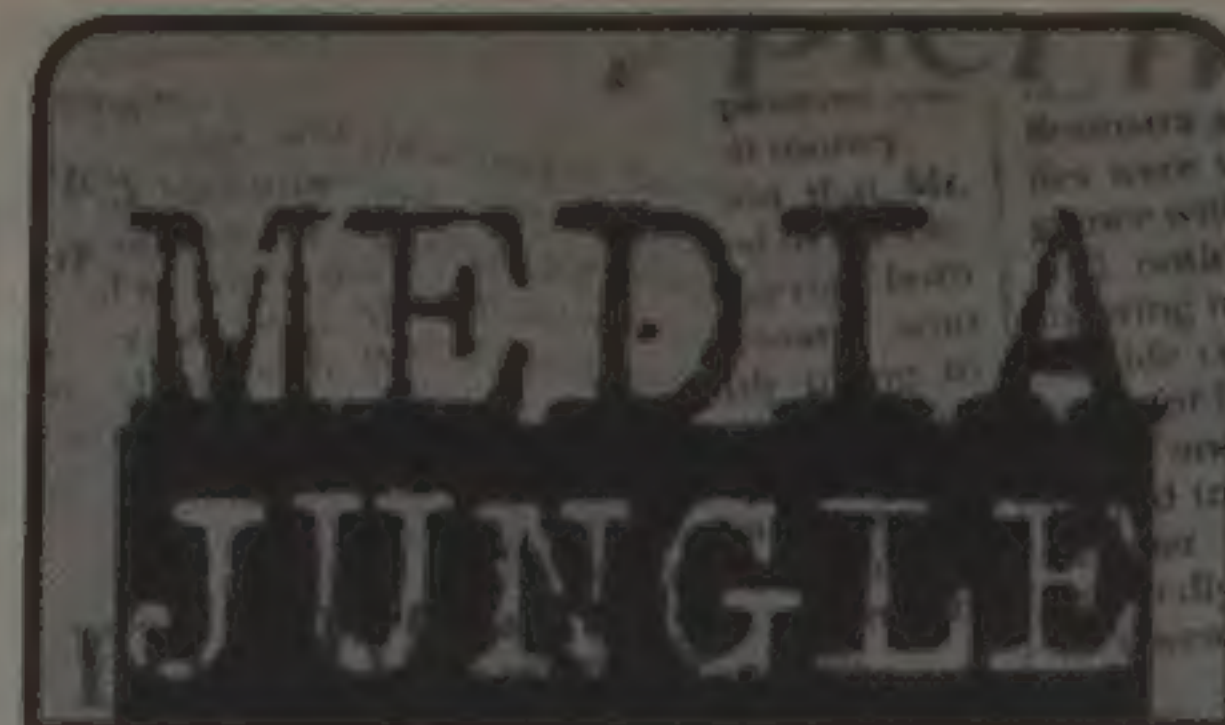
## \$3 Bill

Continued from page 6

her closest personal friend at the company, who happens to be gay. He wanted her to think through all the issues, whereas all the other gay people at the company were gung ho. When k.d. was sure what she wanted to do, everybody was supportive of it."

What is it, I ask, about divas—the Madonnas, Chers and Bette Midlers of the business—that appeals to gay audi-

ences? Klein, the former punk DJ who eulogized his friend Joey Ramone at the legendary punk star's funeral last year and now sits on the Rock 'n' Roll Hall of Fame's nominating committee, shrugs his shoulders. "You're asking the wrong person," he laughs. "I've thought about it and I really don't know. People say gays identify with the tragedies and suffering [of their favourite divas] but I don't buy it. And I don't personally like any of that stuff. Stevie is the exception. Stevie is rock 'n' roll and I'm a rock 'n' roll guy." ☺



BY MATT OLSON

### License to wardrive

"We just got one," says Xam. "It's a LinkSYS system; probably from that building." He points to an office building. "Xam," the nickname used by a hacker and student based in Madison, Wisconsin, is showcasing the weakness of business computing's hottest new tool: wireless networks. "This one's wide open," he says. "Let's go find some more."

Wireless networks are now cheap enough that businesses and organizations of all sizes are installing them. These networks allow employees to easily access databases, e-mail and the Internet from remote locations. But, as Xam is pointing out, they create a massive potential security risk. Most wireless networks, says Xam, are "about as secure as a screen door." Finding them is as easy as taking a ride through town with the right equipment.

The practice of roaming around looking for open networks is called "wardriving," an homage to the classic hacker movie *War Games*. All it takes is a laptop computer and a card easily purchased for about \$100 in most computer supply stores. As Xam navigates the streets, his laptop's screen periodically explodes with bursts of data. Wireless systems, he explains, "run what's called access point code. It recognizes that your computer is in range and broadcasts its identifier 10 times a second." He chuckles. "It makes it really easy to find the networks, and if you respond to their broadcast you can associate to their network and they don't really have any way to keep you from doing it."

And while Xam's interest is benign, this capability opens the door to all manner of mischief. "You can

sniff communications on their network," he says. "You use their network to send lots of virus-laden spam on their tab. Or if there was someone you wanted to whack on the Internet, you could use their network to do it." By "whack," he means actions that range from crashing servers to altering the content of public websites.

Wireless network weaknesses popped up in the news recently as the airline industry hustled to meet a January 18 deadline to screen all checked bags for explosives. American Airlines and Southwest Airlines are both using this technology for bag matching and check-in services at selected airports. Alleged infiltration by private security firms led FAA Information Security Director Mike Brown to announce that airline wireless systems would be subject to "increased scrutiny."

Christopher Gerg, network security engineer at Berbee, a consulting firm and Web-hosting services provider, says most people don't realize the risks associated with wireless networks and for the most part, that's okay. "For a home user," he says, "it's not that big a deal. Chances are you don't have the formula for a cancer cure on your computer, so likely you don't have to worry too much about people messing with your data. But people with nefarious intentions can still associate to your network and use it to launch attacks on another network."

The real kicker: "It's an almost untraceable attack." If someone infiltrates a wireless network for the purpose of waging an attack on someone else, efforts to trace the source of this attack will lead back to the wireless network and end there. Says Gerg, "It's almost the perfect crime because the hacker has an anonymous access point."

And wireless systems provide a point of entry for outsiders with a desire to snoop. "The big risk is to business," reflects Gerg. "It used to be that e-mail and databases were a convenience, but now they are the oil that keeps the business machine running, so to speak, and there's a lot of sensitive proprietary information rolling around in there."

"Yagibare," the handle of a hacker-cum-information-technology professional who, like Xam, wardrives, sees the problem as a matter of resources. "You see a small business with, say, 50 employees," says Yagibare. "They hire a consultant, or get the secretary's husband to set up their wireless because he knows a little about computers. They likely don't have a clue as to how to set up a wireless network so that it is both robust and secure. And the biggest thing they miss is the mental picture of the wireless signal." He sweeps his arms through the air. "It goes through walls. You can see where a cable ends, and people just figure it's the same with wireless." He shakes his head. "It's not."

Despite popular characterizations, not all hackers are nefarious. Some see themselves as good guys who want to alert unsuspecting businesses that their fly is down rather than run roughshod over their ignorance. But these "white-hat hackers" are often loath to break the news. Law enforcement takes a dim view of their actions, whatever their intentions may be. "I don't buy into the white-hat, gray-hat hacker routine," says FBI Special Agent Mark Bowling. "I think that people have a right to privacy.... What you see are people who would be outraged if the government violated their right to privacy, and they are out flagrantly violating somebody else's right to privacy because they are curious. That's hypocrisy at its core."

Okay, but what should hackers do if they want to report something? Replies Bowling, "I would prepare a letter to the chief information officer of the company with a copy to the CEO of the company and the board of directors advising them that this vulnerability exists and that it creates a number of possible risks that could result in lost of data, network reliability, customer confidentiality, et cetera, et cetera."

But hackers are wary. "If you call up a company and say, 'Hey, I was in your parking lot and I found this vulnerability in your wireless,' they may say 'Thanks' and they may call the cops and prosecute you for breaching their security," says Yagibare. "They could try to associate any damage that's ever happened to you or drag you into court, just as a deterrent. They can say, 'You forced an upgrade of our systems and it cost 200 man-hours.' The court doesn't know how long it really took."

Sitting cross-legged on the tailgate of a truck in the parking lot of a business park, Xam discovers yet another open network. "Whoa," he says, "these people aren't just open, they're wide open. I don't even have to try and I'm in. Look."

He turns around his laptop, which is showing the raw HTML code for yahoo.com. He's on the Internet, through someone else's network. "Usually it takes at least a few minutes, like trying a locked door with all the keys on your keyring when you know one will work," he says. "But these people don't have any security measures enabled. I could basically do whatever I want right now and there's nothing they could do about it." ☺

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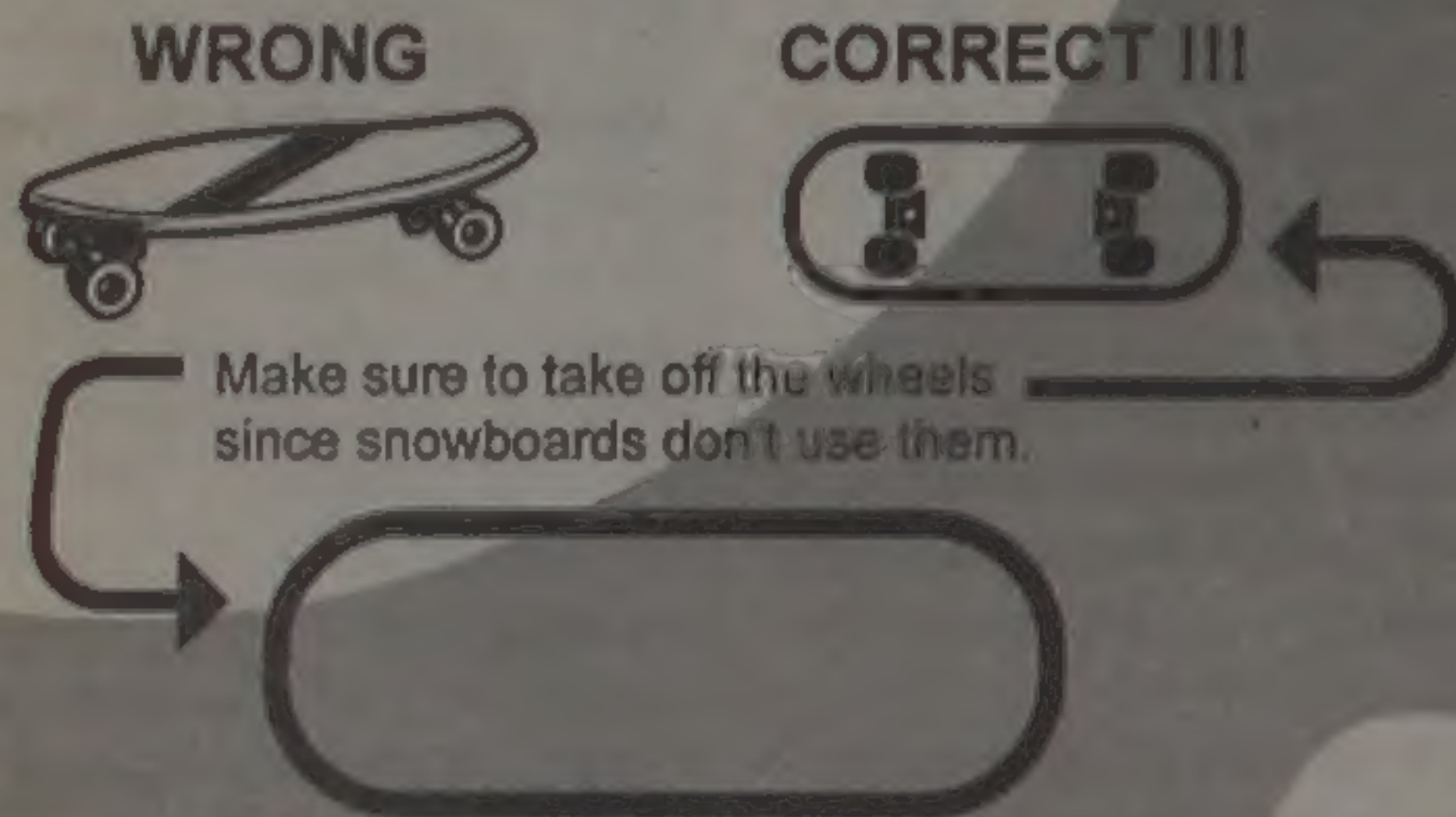
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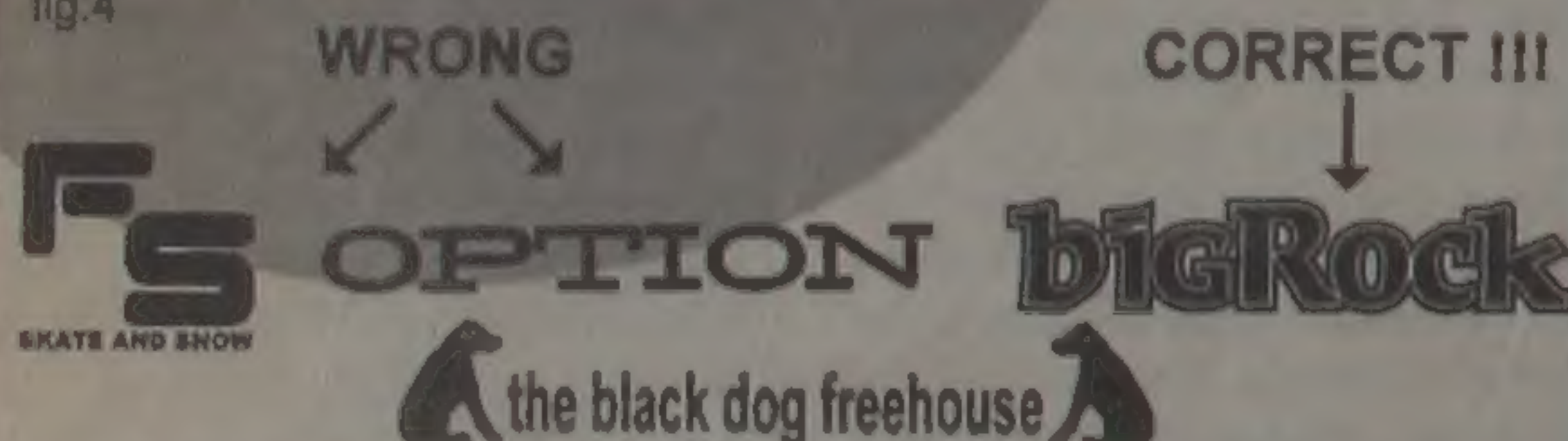
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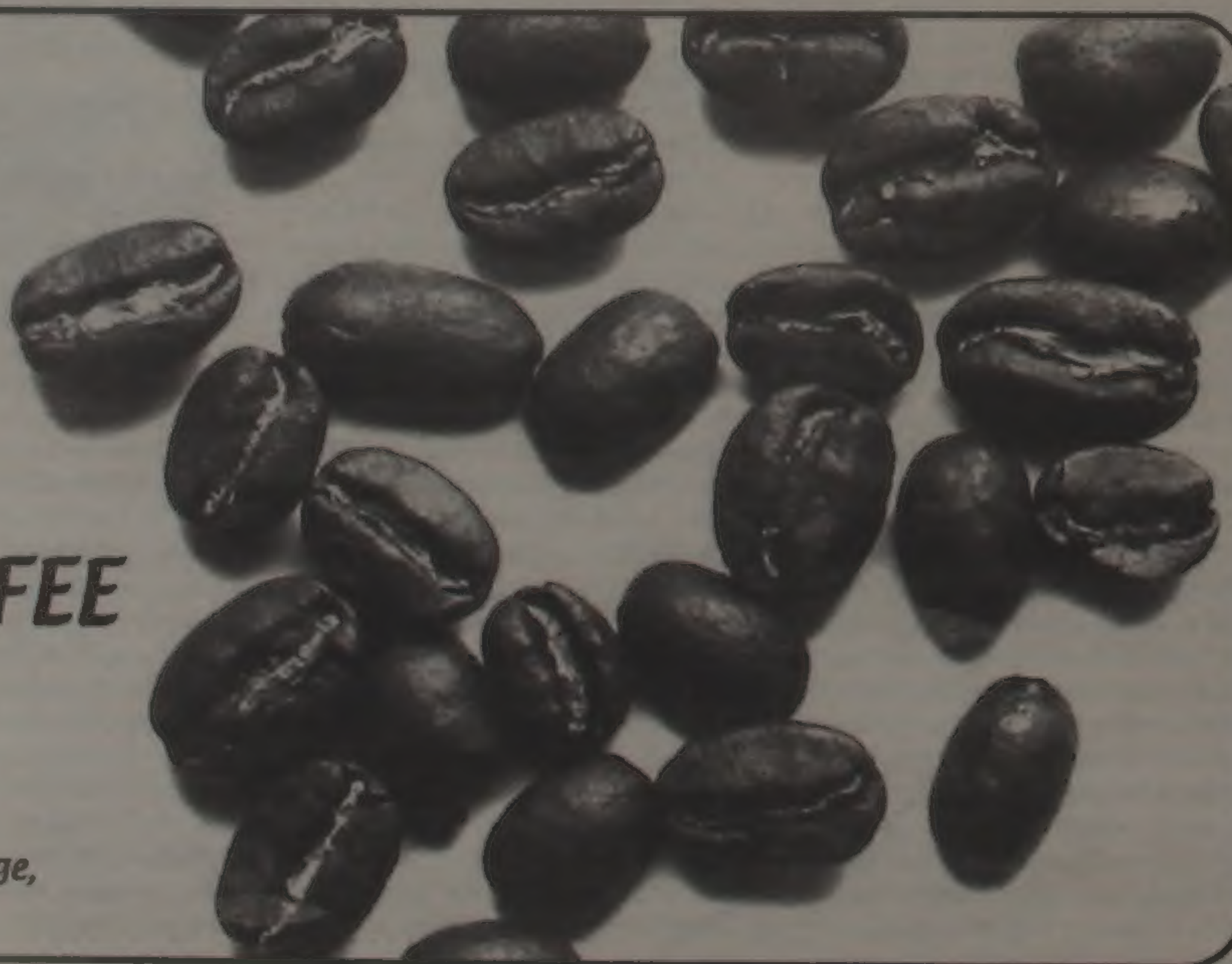
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# Seeing private Mayans

The third leg of Josef's Mexico trip takes him to welcoming Chiapas

By JOSEF BRAUN

**N**estled in the pine-obscured, misty Valle de Jovel, San Cristobol de las Casas may not be the capital of Chiapas, but it does constitute its heart and soul in a way that Tuxtla Gutierrez, with its blandly modern architecture and busy, wannabe-metropolitan hustle, never could.

My bus was just beginning its ascent up the winding mountain highway that leads from Tuxtla to San Cristobol as dawn began creeping through this dense, dreamy terrain. I stepped into the town around 9 a.m. as a fleeting shower was lightly dancing upon the polished stone walkways, kissing them with a thousand tiny mirrors, and I felt instantly enchanted by these rambling narrow streets that surrender to the teasingly unruly landscape. San Cristobol, like much of Chiapas, has a singular, heady vibe of detachment from the rest of Mexico; an almost palpable unification of past and present can be found in the dignified generosity of the faces of the largely indigenous, often traditionally-dressed populace, faces that command respect while emanating a sense of welcome. San Cristobol exhibits a surprisingly bohemian air in its offerings to boot, supplying the town with a superb reggae-fueled nightlife and gems of culinary culture like what must surely be the sole incense-enshrouded, shoe-prohibitive hippie Thai restaurant in the country. It feels completely unique, slightly intoxicating and strangely soothing.

## Marcos in the market

Just a short time in San Cristobol, however, makes clear that what's truly exhilarating about this place runs deeper than what's visible on the surface. Yet what distinguishes Chiapas most in the eyes of the world—the EZLN's 1994 armed peasant uprising, led by the enigmatic Subcomandante Marcos, which continues, mostly as a propaganda war, to this day—is perhaps a key to discovering it nonetheless. San Cristobol is, in today's Mexico, the core of the Mayan world. Beaten down by crudely exploitative, centrally-controlled political powers, denied many basic democratic rights and often forced to choose poverty over genocide, Chiapas' Mayans in their many variations continue to adapt to their changing environment while retaining significant elements of their cultural heritage—and San Cristobol offers newcomers a plethora of first-rate museums and services through which to educate themselves on the subject.

A visit to the open market sur-

rounding the Templo and Ex-convento de Santo Domingo is itself an intriguing eye-opener. The artisan-ship is the most exciting I've seen in Mexico, and among the colourful variety of textiles and leatherwork you can find many bizarre new artifacts of the mythification of the EZLN, including Zapatista fashions and cute little handmade stuffed like-nesses of the balaclava-clad Marcos with rifle in hand or mounted on horseback. Rather than simply stink-

## travel

ing of kitschy commodification, however (it would be difficult to make that accusation given the personalized craftsmanship and unbelievably cheap prices), these goods simply represent how the vestiges of the EZLN are sewn into the Mayan/Chiapas cultural tapestry. The EZLN is recognized as a new chapter in the ongoing story of Chiapas; their struggle for reform, respect and ownership is the struggle of Chiapas's indigenous peoples. It has often been said that the Revolution never happened in Chiapas—is it happening now? As I write this, President Fox's government has just abolished the inherently corrupt, counterproductive, 85-year-old agrarian subsidy program that has hampered the empowerment of land-working Mexicans since its inception. Perhaps there is reason to hope.

## Drivin' on a prayer?

Yet as enlightening as the people and services of San Cristobol are, the highlight of my Chiapas experience was actually my visit to the tiny village of San Juan Chamula, 10 kilometres northwest and even higher into the clouds. Easily accessible via a quick colectivo ride (incidentally, the San Cristobol colectivos are all given individual names like "Brandon Lee" or "Bon Jovi"), Chamula welcomes visitors with a large, hand-painted sign at its entrance, in Spanish and English, that categorically forbids photography within its churches or of any religious rituals being held anywhere in the community. Those who do not comply are, under the rights of the local authorities, promised some eerily ambiguous form of punishment. I was hooked right there.

My companion and I went directly to the main church, a simple white-and-blue edifice guarded by two local officials. Upon entering, the first thing that struck me was the absence of pews; worshippers instead kneel upon the ceramic floor, covered with fresh pine needles, where they light dozens of candles before commencing with prayer. The Chamula church has little of the spectacular golden gilt-work found in most Mexican cathedrals (awesome craftsmanship that never fails to remind me of the Indians who broke their backs building the things, only to be rewarded with inadequate food supplies and medicine for the diseases the Europeans introduced). Lining the charred walls are

intriguingly crude sculptures of saints, each holding a mirror toward the onlookers. At the centre altar, John the Baptist, in accordance with Chamula's particular Christian belief system, takes precedence over Jesus Christ. A few families were present while I looked on, each taking turns praying before the centre altar, where the most intense worship occurred. Grown men and women would chant in what I assumed to be their native Tzotzil and weep openly and abundantly for lengthy periods, indifferent to the presence of outsiders. (If anything, an older woman who was lighting candles near us seemed pleased by our obvious sense of awe.)

## Graveyard dog

A stroll through the town graveyard, which surrounds the very dilapidated old town church, was equally fascinating, if more difficult to comprehend. Crosses are unmarked but painted different colours—white, blue or black—to denote age at time of death. The graves are in a shambles and seem uncared-for, yet many were adorned with fresh flowers and one, which sent my companion hastily in the opposite direction, was decorated with the cleanly severed head and hind leg of dog! Despite the small size of Chamula's population, all around us fresh graves were being dug, the actual digging being done by one man while several of his buddies hung around socializing, drinking soda and laughing. (They seemed to find amusement in our reactions.) Along the main road a funeral was passing, with strange horns playing and loads of lilies carried behind the casket.

The most curious aspect of Chamulan rites, however, isn't the reverence aimed toward any religious icon, but the one directed at a far more recently conceived deity: Coca-Cola. Enormous Coke trucks are parked outside the main church with "Official suppliers for Chamula" painted on their exteriors. Fascinatingly, Chamulans believe that by drinking Coca-Cola and belching in church, they can dispose of evil spirits within their bodies. I must admit I didn't hear all that much burping going on while I was present, but a heavy storm must have been brewing judging from the hearty consumption going on. Whatever the case, I did not walk away unsatisfied.

More than anywhere else in Mexico, my experiences in Chiapas seemed to most encapsulate the many dualities that define Mexico: the modern with the ancient, the European with the indigenous, the sacred with the irreverent and downright amusing. My sole regret of this particular trip southward was that I didn't spend more time there—I went to the beach instead. Somehow, surf, sand, expensive food and mountains of garbage just couldn't measure up after what I had just experienced. All the more motivation for future travels, I suppose. ☺

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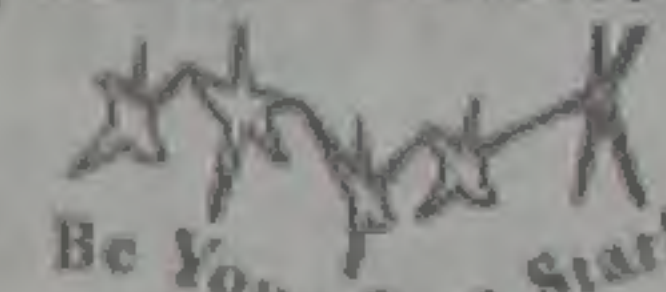
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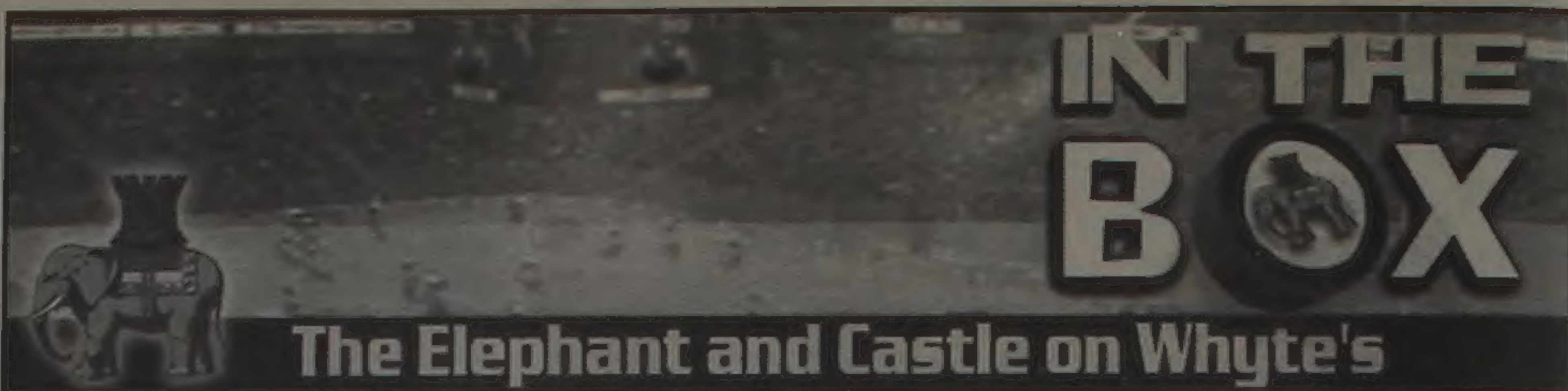
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**BY DAVID DICENZO  
AND JOHN TURNER**

*This week, Vue press box fixtures John and Dave talk Olympics. They promise to make no mention of Salé and Pelletier. Oh. Damn.*

**John:** Ah, the Olympics. As one hockey fan put it on Friday night, "It's the one chance Edmontonians get every four years to cheer for players the Oilers could never afford." So why did I get the uneasy feeling on the night Canada played Sweden that I was watching the struggling Edmonton Oilers?

**Dave:** Eerie, huh? I'm really not sure what those guys were thinking out there, other than "Oh shit, there goes another Swede." I'm a little unsure as to whether we were so bad or they were so incredible—obviously it was a bit of both.

**John:** Everything started out so well with Canada dominating the first half of the first period—they even scored the first goal. But by the end of the second I was calling for another hockey summit.

**Dave:** The Swedes looked so hungry out there, kinda like you did when you walked into the E&C with that bright yellow and blue-trimmed soccer

jersey on. That looked so proper among the sea of red. As for our boys, they froze in the second and the wheels fell completely off. Good on Brew getting a goal, though the individual effort didn't mean much in the end.

**John:** Salo was impressive in the net against Canada, which left more than a few Oiler fans with the question, "Where were those big saves for the last six weeks? Saving yourself for the Olympics?"

**Dave:** I was thinking about that, too—I mean, Tommy playing well. Not that it doesn't mean a lot for us, but it must be a big deal for the international guys who are around their countrymen, speaking the same language, remembering past tournament experiences. Teams like the Swedes, Finns and Czechs, they seem to gel early.

**John:** Canada didn't look like they were playing like a team out there. Their performance improved Sunday against Germany but we've come to expect one-sided games when playing the Germans. Seliger did have an amazing game in net for them, but still! I was expecting a blowout.

**Dave:** Yeah, so did the team. Mario was the one who said they'd measure their performance against

the Czechs' 8-2 win over Germany. Ooops. It wasn't super-close overall, but yes, the goalie was awesome and yes, the blatant underdog was within a goal of tying it. Not good.

**John:** Nice that Ryan Smyth made it into the lineup. He and Brewer have both looked pretty good so far.

**Dave:** I think the experience will help a lot for the stretch here. I was dying for Smyth to get one against the Czechs.

**John:** The game on Monday against them was the most exciting yet and it was also Canada's best effort so far. They outshot the Czechs while still having a tough time filling the net, but a tie is better than a loss.

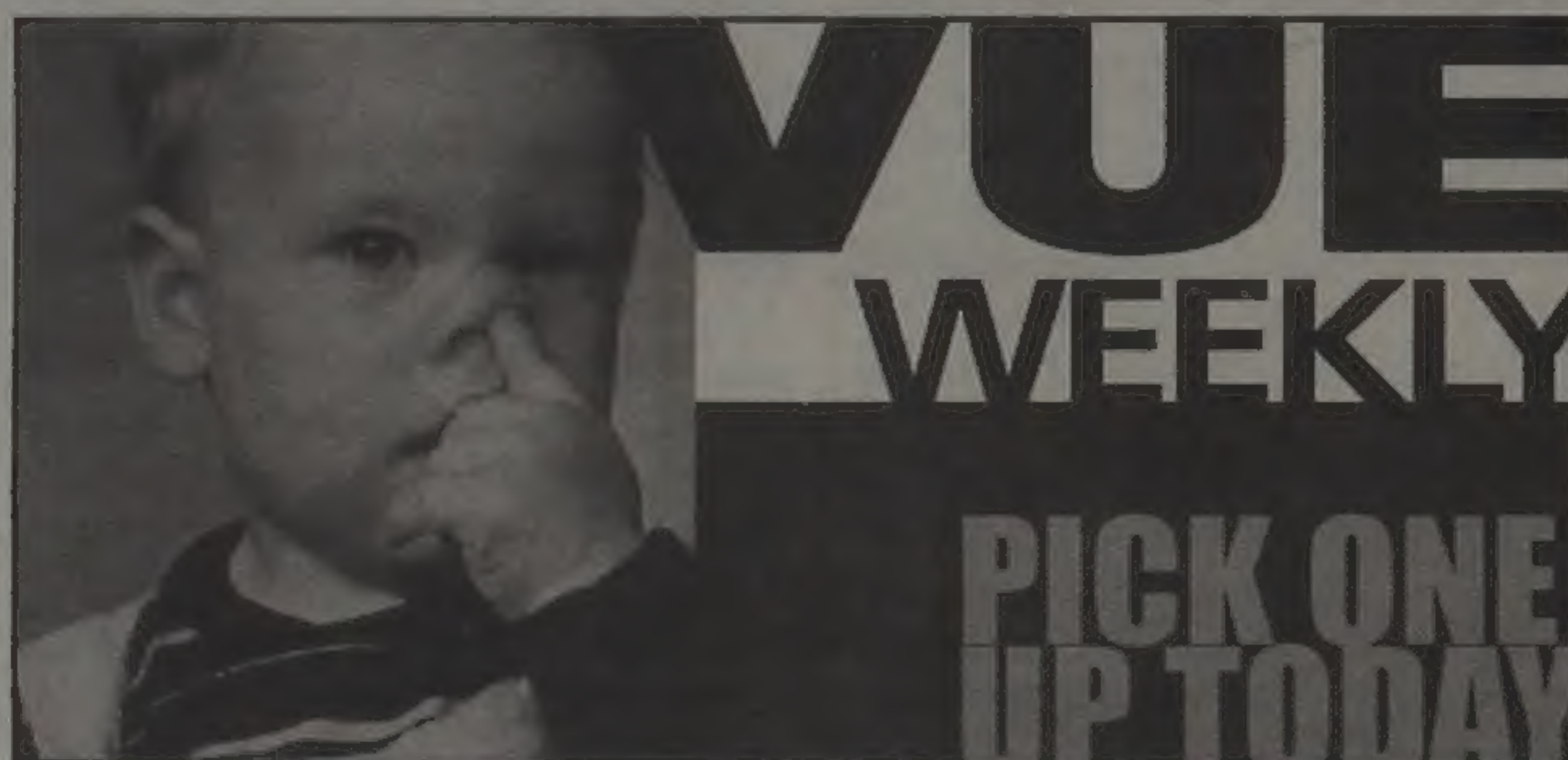
**Dave:** I guess. I think they looked sharp and confident. Mario certainly helped—that's the "big game" performance guys like Cherry were talking about.

**John:** The best thing about that game was the Canadian players being upset about the cross-check on Fleury at the end of the game.

**Dave:** Uh, you mean Gretz? I heard Fleury shrugged it off like it wasn't huge. Wayne just needed the excuse to blow things up a bit.

**John:** This will give them something to rally around for the elimination round and I still expect good things from this very talented Canadian team. In fact, I did some research on the Canada Cup competitions and if it's any consolation, Canada lost to Sweden 4-2 in the round robin in 1984 and finished a disappointing fourth. They then beat the USSR in the semifinal and won the best-of-three final against Sweden in two games straight. On the other hand, they could be eliminated from the competition before this column hits the streets on Thursday.

**Dave:** Ah, the urban weekly. ☺



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# Game, Sweats, match

Sweatshirts are one '80s look we don't mind seeing come back

BY JULIANN WILDING

**R**emarkably, '80s-style threads are resurfacing on shelves and runways—but this time, designers and hipsters are armed with the knowledge of how disastrous the outcome was the first time when the explosive, unbridled styles of the '80s were allowed to run amok. Now, the interesting qualities of '80s fashion are being combined with subtle modern lines and fabrics. Take, for instance, the recent re-emergence of regular sweatshirts as a fashion item.

The snugly, comfortable, feel-good ease of jersey cotton makes it a staple of everyday jeans-and-T-shirt fashion. Who *doesn't* enjoy the fuzzy goodness of a brand-new sweatshirt? While sweatshirts have never left the shelves entirely, in recent years the look was mostly the provenance of hoodie-adorned skaters or cheerleader-adoring frat-boys, not high-end fashion gurus. *Now with new cuts and details making them cute and cozy, sweatshirts are coming back in a big-ass way.*

New sweatshirts are showing up in a wide variety of shapes with enough interesting quirks to make you forget that the last time you saw a sweatshirt it was cinched with a belt and paired with leggings and big earrings. (And if you hang out in

enough bingo halls, you can see this look being kept alive to this very day.) Thinner, stretchier varieties of jersey cotton are emerging, giving way to a style of sweatshirt that is worn tight-ass tight—check out Miss Sixty's zip-up, raglan sleeve jerseys, for example. Tight sweatshirts look really hot if the sleeves are super-long with those nice ribbed cuffs, or if the body is cropped to show off your belly. Super-high, exaggerated necks are another modern twist, bringing it

style

up a notch from sporty to smooth. Jersey cotton doesn't fray either, so you'll see a lot of deconstructed, cut-up-looking sweatshirts with weird seams every which way and unfinished hems, or cut-off sleeves à la '80s workout videos.

## Goodwill hunting

Kitchen Orange has a funky sweatshirt with crazy angled zippers on the body and a zipper on the hood that can enclose the face entirely—perfect for those weekend ninja stakeouts. Pseudo-vintage sweatshirts (think Adidas athletic wear or nerdy '70s prep school) are showing up as well, and though the new ones look awesome and are quite comfortable, if you hunt like a savage you can find similar items at the local Goodwill for a lot less coin. Vintage-style sweatshirts typically have high necks, racing stripes or piping and cool colour combinations like gray and burgundy, brown and beige or navy and dark red. Looking for your own vintage sweatshirt could also result in finding one with a funny message—who's going to buy one that reads "hottie" if you can find one that proclaims "Happiness is good cash flow"?

Sweatshirts this time around should reflect a more personal sense of style than they did in the '80s when everyone wore them long and off one shoulder. Because the fabric has so much potential (and is so durable and stands up so well to the washing machine), it can join the "I picked this up off my floor and threw it on" outfit rotation that lazy people with busy schedules know so well. In any case, when they fade and start to look all old and beat-up, they look even better. Whatever you do, don't wear a sweatshirt with shoulder pads; *don't* wear one with a picture of Garfield and rhinestones all over it; and don't, don't, *don't* pair it with leggings and Keds. ☺

Photos: Francis Tétrault

• Model: Tara • Clothing: Colour Blind  
• Hair & Makeup: Emily for Fluid Salon

new!

Classes 7 days a week

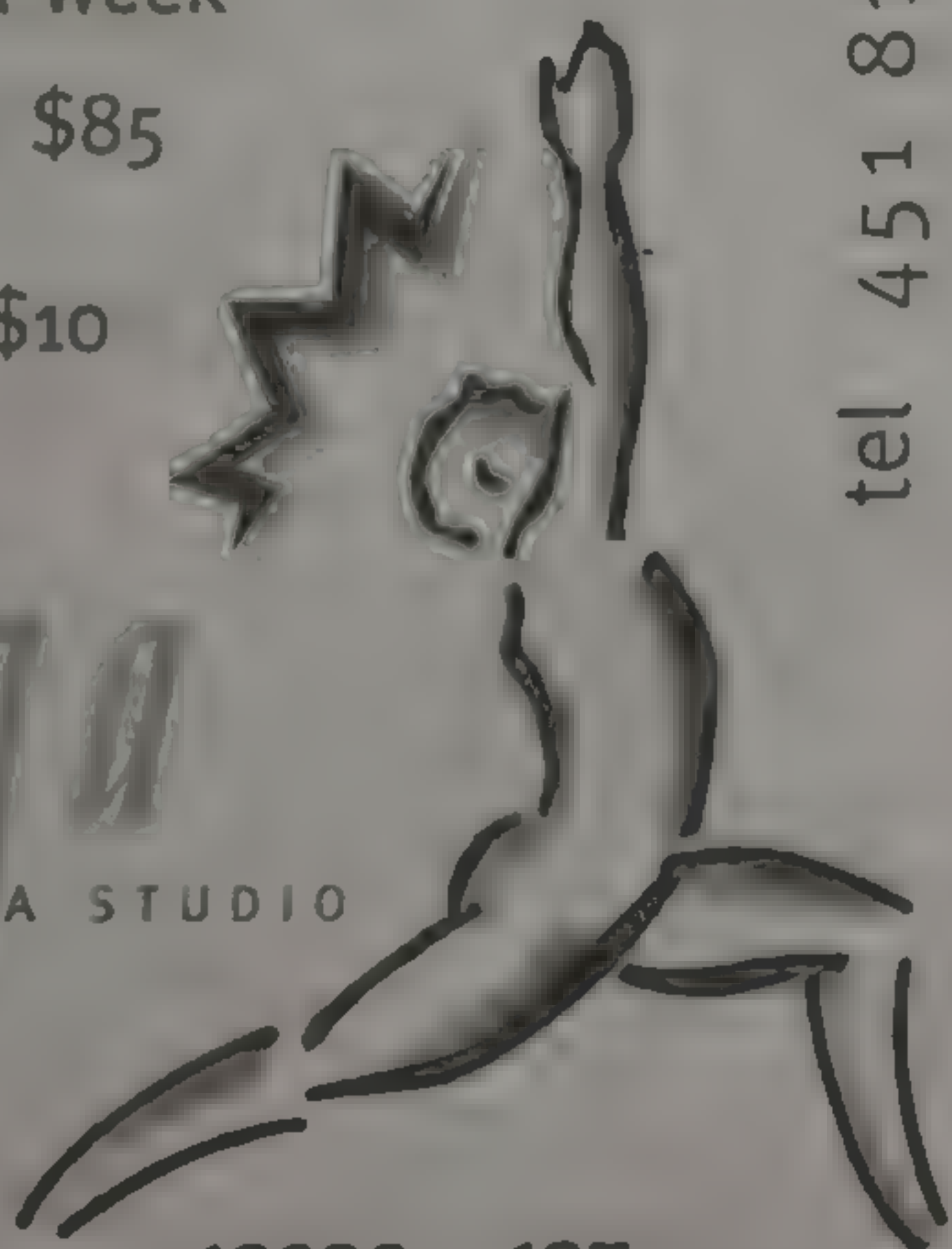
10 week courses \$85  
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THE BRICK

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We will contact you if you are selected.  
No Phone Calls

The Brick Warehouse Corporation is currently looking for models for use in our print and television advertising campaigns. If you are interested in modeling, 18 years or older, or if you have done some modeling in the past and you are not represented by an agency, send some good quality photographs of yourself. (photos will not be returned) You could be chosen to appear in one or more of our national promotions! Payment starts at \$65.00+/ hour.

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# the KIDS in the HALL



MAY 9

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## DISHWEEKLY

four  
roomsrestaurant  
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elegant  
dining  
experience"102 ave. entrance  
edmonton centre  
phone 426-4767

live jazz

9:00 pm start

thursday, february 21<sup>st</sup>  
the alterations triofriday, february 22<sup>nd</sup>  
11 o'clock songssaturday, february 23<sup>rd</sup>  
the craig giacobbo trio

\$5.00

martinis

thursday, february 28<sup>th</sup>  
the brett miles triofriday, march 1<sup>st</sup>  
saturday, march 2<sup>nd</sup>  
the bomba triothursday, march 7<sup>th</sup>  
the eric weiden trioRose  
Bowl  
PizzaRestaurant & Lounge  
10111-117 St. • 482-5152 / 482-5253

Live Music

Thursday, February 28th

Michelle  
Boudreau

Sunday Night Jam

with host

Mike McDonald

Where Pizza Is Famous

LEGEND	
\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up

\* Price per person, before tax &amp; tip

## ALTERNATIVE

**Badass Jack's** (7 locations in Edmonton and area. Call 468-3452 for location nearest you, or visit [www.badassjacks.com](http://www.badassjacks.com))**Booster Juice** (9 locations in Edmonton and area) Come experience a warm, upbeat atmosphere with healthy, energizing, fantastic tasting smoothies! \$**Café Mosaics** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$**Gourmet Easy** (6029 104 St., 486-4846) Our retail store provides take-home meal solutions for today's busy lifestyles—just take home, heat and serve. We feature seafood, beef, bison and chicken meal ideas. \$\$**Oriental Veggie House** (10586-100 St., 424-0463) Edmonton's only totally vegetarian restaurant. Non-smoking. \$-\$\$**Route 99 Diner** (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing '50s music and a great variety of food. \$-\$\$**Turkish Donair and Kebab** (10332 Whyte Ave., 434-6597) \$

## BAKERIES

**Bagel Bin Bakery & Bistro** (#226, 6655-178 St., 481-5721) A little piece of Europe in the heart of Edmonton. Hearty homemade soups, grilled Italian sandwiches, caffè latte and cappuccino, fresh crusty breads, bagels, luscious pastries and tortes... Need we say more? \$**Bagelatté** (Baseline Rd. & Cloverbar, Sherwood Park, 417-1911) Specialty bagels and cream cheeses made fresh in our bakery. Caffè latte, cappuccino, breakfast and deli sandwiches, desserts, ice cream. Open 7 days a week. Bagels and spreads at Old Strathcona Farmers Market on Sat. \$**Bee Bell Bakery** (10416-80 Ave., 439-3247) Offering healthy whole grain bread, cheese-bread, half-and-half cakes with strawberry filling and Swiss chocolate. \$**Buns and Roses Organic Wholegrain Bakery** (6519-111 St., 438-0098) Allergy-free baking.**Tree Stone Bakery** (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). \$-\$\$

## BISTROS

**Bistro Praha** (10168-100A St., 424-4218) The first European café since 1977 and still the only one. \$\$**Bridges** (9028-Jasper Ave., 425-0173) Be scenel Before the theatre, after the game or for an evening of entertainment in itself \$**Café De Ville** (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check out the full menu at [cafedeville.com](http://cafedeville.com)) \$\$**Café Select** (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks. \$\$-\$\$\$**Carole's Café & Catering** (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$-\$\$**Four Rooms** (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$**Jax Bean Stop Coffee & Bistro** (Seven locations in Edmonton, 478-0480) Visit one of our locations and enjoy a Euro breakfast, lunch or sample our huge selection of desserts. Daily specials available. Exclusive supplier of "Rocky Mountain Roasters" custom roasted gourmet coffee. Smoking and non-smoking. \$**Manor Café** (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$**Matess Urban Bistro** (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. Only smoking. \$\$**Nina's** (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music Fridays and Saturdays. \$-\$\$**Riverside Bistro** (Thornton Court Hotel, 99 St. and Jasper Ave., 945-4747) Experience casual but elegant atmosphere with continental flavour and enjoy the most magnificent river view. Lunch, dinner, Sunday brunch. Reservations recommended. \$-\$\$**Russian Tea Room** (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candle-light at night to warm your heart. \$-\$\$**Stormin' Norman's** (#29 Perron St., St. Albert, 460-1699) Cozy bistro offering appetizers, fresh salads, steaks, seafood, pastas. Cappuccinos, lattes and desserts. \$-\$\$**Sweetwater Café** (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health-conscious dishes made fresh. \$-\$\$**Tasty Tom's Bistro & Bar** (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$-\$\$

## CAFÉS

**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. \$**Bennys Bagels Café on Whyte** (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$**Bohemia Cyber Café** (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$\$**Café Amande** (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$**Café La Gare** (10308A-81 Ave., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$**Café Lacombe** (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$**Café Lila's** (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$\$**Café on Whyte** (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$**Calabash Café** (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. lunch, dinner or late night snacks. Come for the food, stay for the party! \$-\$\$**Cappuccino Affair** (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or nighttime snack. \$**Expressionz Café, Market & Meeting Place** (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists gift-shop, special events. Licensed. \$**Jazzberrys Too Café** (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome. \$**Market Café** (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$-\$\$**Muddy Waters Cappuccino Bar** (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$**NetWerks Internet / New Media Cafe** (8128-103 St., 909-5871) Gourmet, fresh sandwiches made to order. Smoking \$**La Piazza** (10458 Whyte Ave., 433-3512) Speciality and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$**Savoy's Gourmet Health Café** (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. Non-smoking. \$**Steeps** (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$**Sugar Bowl** (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$-\$\$**Sunterra Market** (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$**Urban Grind** (10124-124 St., 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$

## CAJUN

**Cajun House** (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$**Da-De-O** (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$\$**Louisiana Purchase** (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$

## CANADIAN

**Barb & Ernie's** (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$\$**Billiards Club** (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. \$**Century Grill & Lounge** (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. \$\$\$**Denny's** (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$-\$\$**Devlin's** (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$**Fife n'Dekel** (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 Golden Fork Awards. Non-smoking. \$\$**The Garage Burger Bar and Grill** (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. Smoking. \$**High Level Diner** (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$**Keegan's Restaurant** (8709-109 St. & 12904-97 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$**Larry's Café** (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$**Louie's Submarine** (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$**Nellie's Tea Shoppe** (12606-118 Ave., 452-9429) Homemade meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. \$\$**Precinct 55** (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$**Rosie's Bar and Grill** (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$**Shecky's** (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$**Squires Pub/Starvin' Marvin's** (10505-



## DISHWEEKLY

Continued from previous page

82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squire-spub.com) \$

**Staccato's Soup, Stew and Chili Bar** (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

**The Tea House** (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

**Unheardof Restaurant** (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$

**Urban Lounge** (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

**The Village Café** (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$\$

## CHINESE

**Blue Willow** (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$

**Double Greeting Wonton House** (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

**Genghis Grill** (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

**Man's Café** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

**Marco Polo** (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$

**Noodle Noodle** (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$

**Shangri-La Restaurant** (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$

**Xian Szechuan** (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$

## CONTINENTAL

**Cilantro's on 111th** (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$

**David's** (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$

**Franklin's Inn Dining Room** (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

**The Grinder** (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

**Mayfield Grill** (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$

**Richie Mill Bar and Grill** (10171 Shawan Dr., 431-1717) Century old redstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$-\$\$\$

**Sidetrack Café** (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

**Teak Room** (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

**Turtle Creek Café** (8404-109 St., 433-4202) Continental-style bistro with good food, coffee and pizza, stirfries, pasta and more. Non-smoking. \$

## EAST INDIAN

**Asian Hut Restaurant** (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

**Khazana** (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

**Spicy House** (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

## EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$

**Madison's Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

**Restaurant Moscow** (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$.

**The Russian Tea Room** (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$-\$\$\$

## FRENCH CUISINE

**La Boheme** (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

**Café Amandine** (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

**The Crêperie** (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

**Three Musketeers** (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$

**Normand's** (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$

## GREEK

**Grub Med Ristorante** (17 Fairway Dr., 119

St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$-\$\$\$

**It's All Greek to Me** (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$

**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$

**Symposium on Whyte** (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

**Sytaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$

## IRISH PUB

**Celli's** (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

**The Druid** (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

**O'Byrne's Irish Pub** (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

**Scruffy Murphy's Irish Pub** (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

## ITALIAN

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$

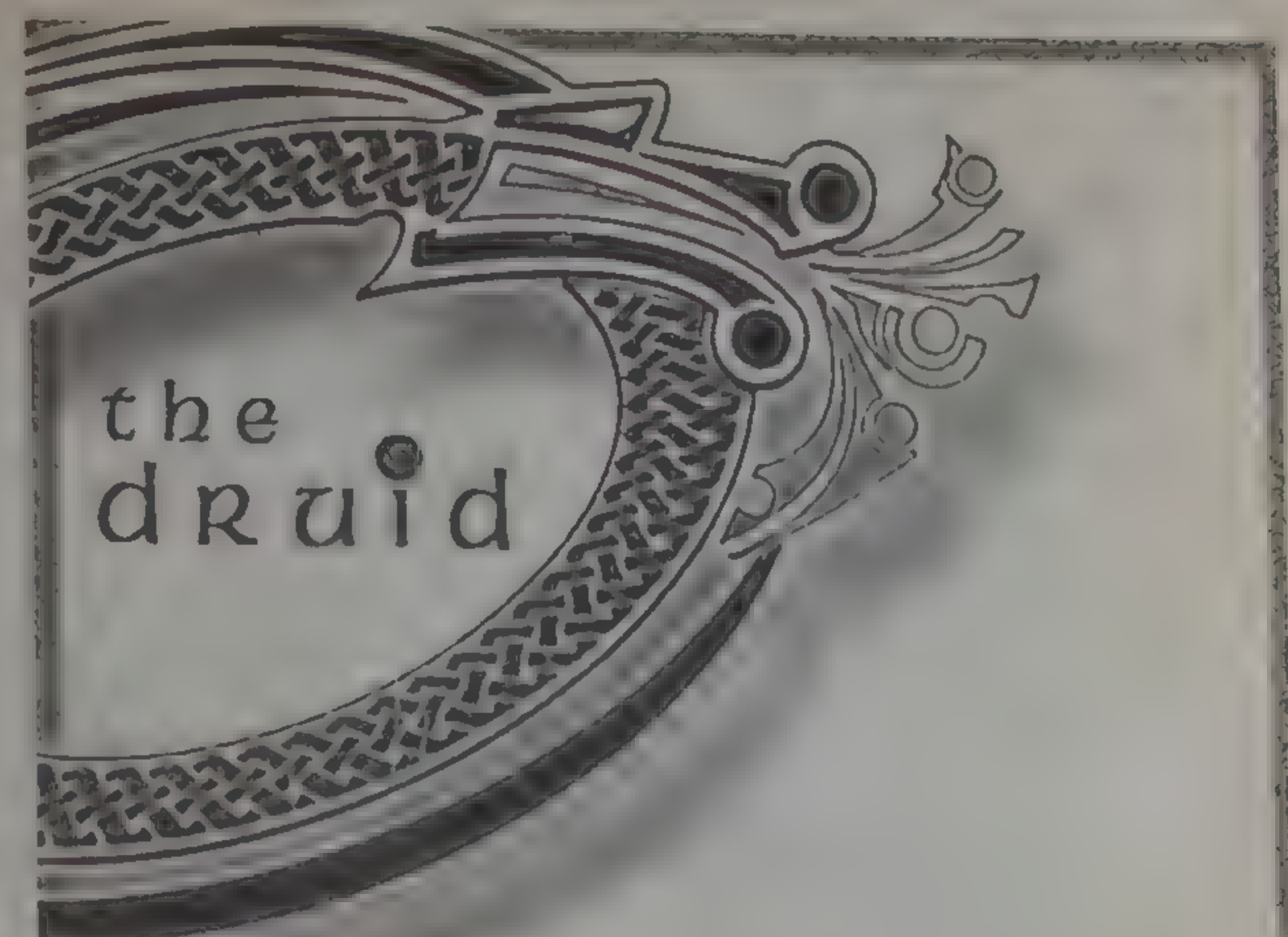
**Chianti** (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$

**Flore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

**Frank's Place-Pacific Fish** (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. \$-\$\$\$

**Giovanni's Restaurant** (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$

**Italian Kitchen Restaurant** (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as



Don't miss Canadian  
jazz performer  
**Jeari Czapla**  
Wed, Feb. 27  
8 PM

the  
druid

11606  
Jasper Avenue  
454-9928

EST. 1998

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Irish Pub

EVERY TUESDAY  
CHECK OUT THE BEST IRISH  
SESSION IN EDMONTON WITH  
**SHANNON JOHNSON**  
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EDMONTON'S BEST IRISH HAPPY HOUR  
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Bistro**

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Court Hotel**

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99th Street & Jasper Ave  
945-4747





## KOREAN GINSENG RESTAURANT

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450-3330

11:30 am - 10 pm  
Weekend Reservations Recommended

## BEST KOREAN FOOD IN EDMONTON

### • SPECIAL LUNCH BUFFET •

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### • LICENSED •

### • RELAXING ATMOSPHERE •

### • FINE SERVICE •

### • NO SMOKING •

**\$3 OFF LUNCH BUFFET WITH THIS AD**  
VALID SAT, SUN, & HOLIDAYS EXP FEB 28

## DISHWEEKLY

Continued from previous page

fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

**Itallix Ristorante Italliano** (512 St. Albert Trail, St. Albert, 459-8090) Delicious home-made Italian food \$\$

**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

**Pappa's** (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$\$

**That's Aroma** (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

**Tin Pan Alley Pasta House & Winery** (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

**Zenari's on 1st** (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

### JAPANESE

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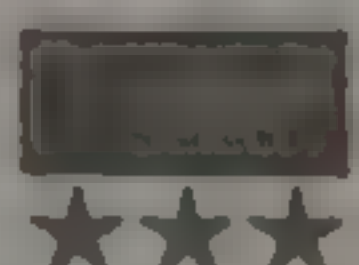
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# Domo arigato, Mr. Risotto

Team Canada wins; risotto is on the stove; life is good

BY DAVID DICENZO

Every few weeks, I get a burning desire to duck down to the Italian Centre on 95 Street. To be honest, this desire usually coincides with my running out of Nutella. But regardless of the reason for my latest visit, I decided to try something new. I had never made a real risotto—and by “real,” I mean using Arborio rice, the special Italian grain that distinguishes the dish. Arborio is a wider, more round-shaped rice; the copious amounts of starch it releases make it the perfect base for risotto. (That extra starch is what makes risotto so creamy.)

I was dead-set on making a mushroom risotto, so in addition to grabbing a bag of Arborio, I bought a porcini mushroom cream concoction, mushroom soup stock and a package of portobellos (probably my favourite fungi of them all). I got all this stuff home (along with a brand-spanking new jar of Nutella) and after watching some of the Food Network, it dawned on me that greater forces were at work. On *Cook Like a Chef*, they made risotto. Emeril was doing the same later that day. I was bombarded by it. (A few days down the road, I went to Army Navy—a great place to get cheap notepads—and even spotted a book lying atop a scat-

tered pile about, what else, risotto.)

It all seemed so serendipitous. Or maybe it's just me pathetically trying to add a little drama to my column.

## Rice for good measure

Anyway, that whack job Emeril had a really good point: when making risotto, he said, “It's all in the stirring.” He's correct. But before I actually got to the cooking, there was a decision to make. My good pan was too small to make the whole package of rice in, so I decided to use a large pot usually reserved for soups, sauces and boiling water for pasta. The problem is that the base of the pot is a little thin, so I had to use a lower heat.

I chopped up some onion and garlic and sautéed them in olive oil. Then I poured the rice right in and folded it around until it was covered in the oil. I added the soup stock—about six cups' worth, according to the directions on the bag of rice. There was another problem. The mushroom stock cubes, as far as I could determine, were from Poland. There wasn't much English to be found on the box and I had no clue as to how much water was needed to dilute a single cube. I ended up using two and poured about five cups of H<sub>2</sub>O in, after I had added a generous splash of white wine. A little salt, some fresh ground pepper and I was on my way. I pan-fried the portobellos and eventually threw them in at about the three-quarter mark, along with some of the porci-

ni cream and periodic additions of water (stirring the whole time).

It was Sunday, the day the boys from Team Canada were locking horns with those scary Germans. (Sorry, Jochen.) My buddy Bruce came over to shared some beers with Kate and me before we got down to the eats. I expertly timed all the cooking based on the hockey game. Overall, a risotto should take about 20 to 25 minutes to prepare, so I started with about five minutes left in the first period, hoping everything would be complete a few minutes into the second.

## The proof of the risotto is in the eating

It pretty much worked out as planned. I plated the creamy dish, adding some chopped flat parsley, a swirl of olive oil and some grated parmesan. The Arborio should be al dente (i.e., firm inside but tender on the exterior). If that's the criterion, I think the dish turned out perfectly, although Kate found it a little crunchy for her liking. It was pretty rich with a decent amount of mushroom flavour but it needed more bite, and by that I don't just mean salt. (I may have watered it down too much, or maybe I didn't get enough out of the mysterious Polish stock cubes). More cheese would've done the trick. I had forgotten to buy a new batch and therefore only had a sprinkle available for each of the three plates. Oh well. Canada won, we had a scoop of Nutella on crunchy bread for dessert and I was full.

I've had worse days. ☺

## DISHWEEKLY

Continued from previous page

town Edmonton. \$\$\$

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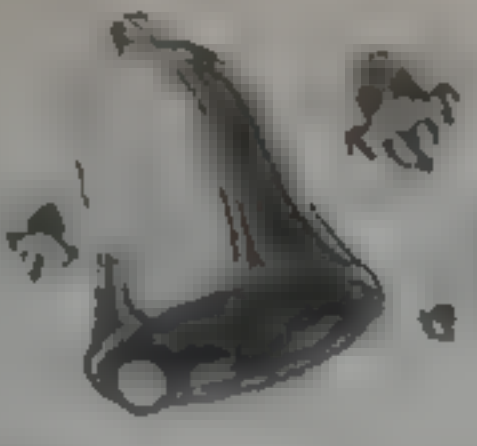
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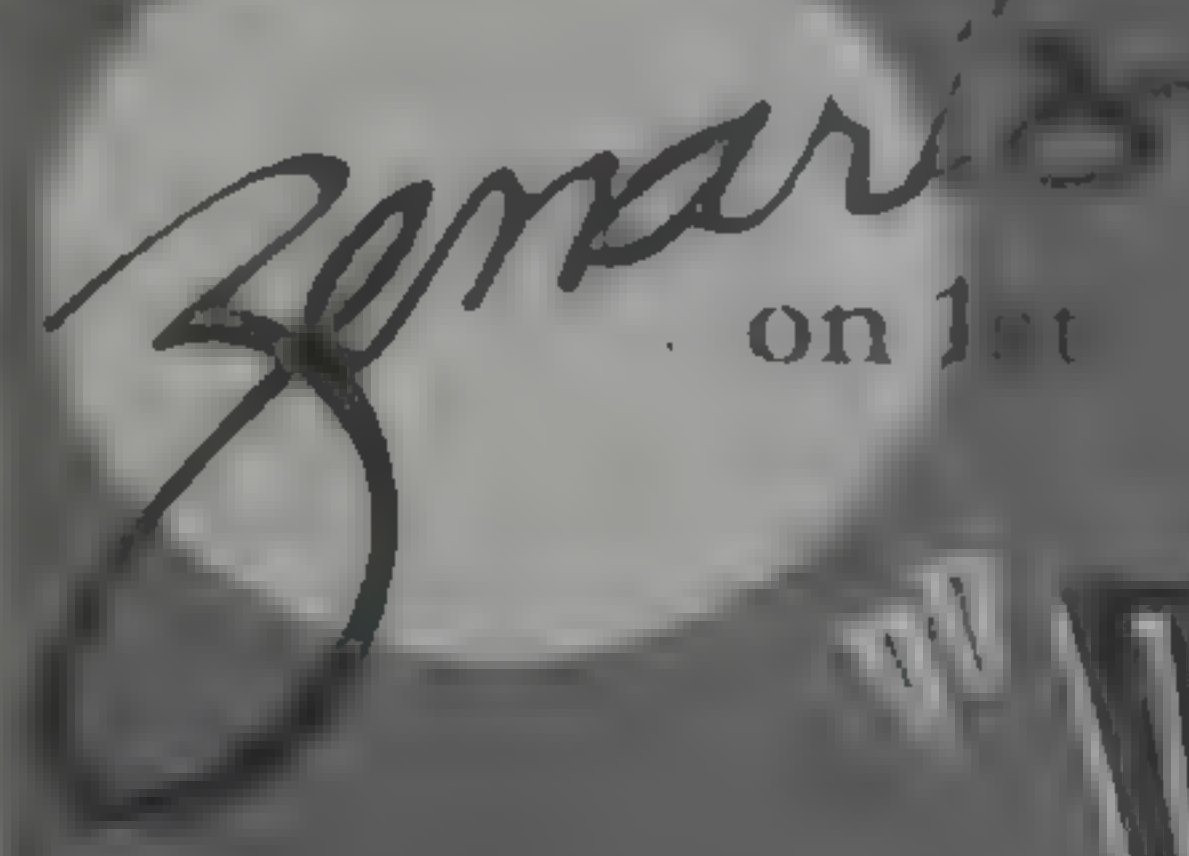


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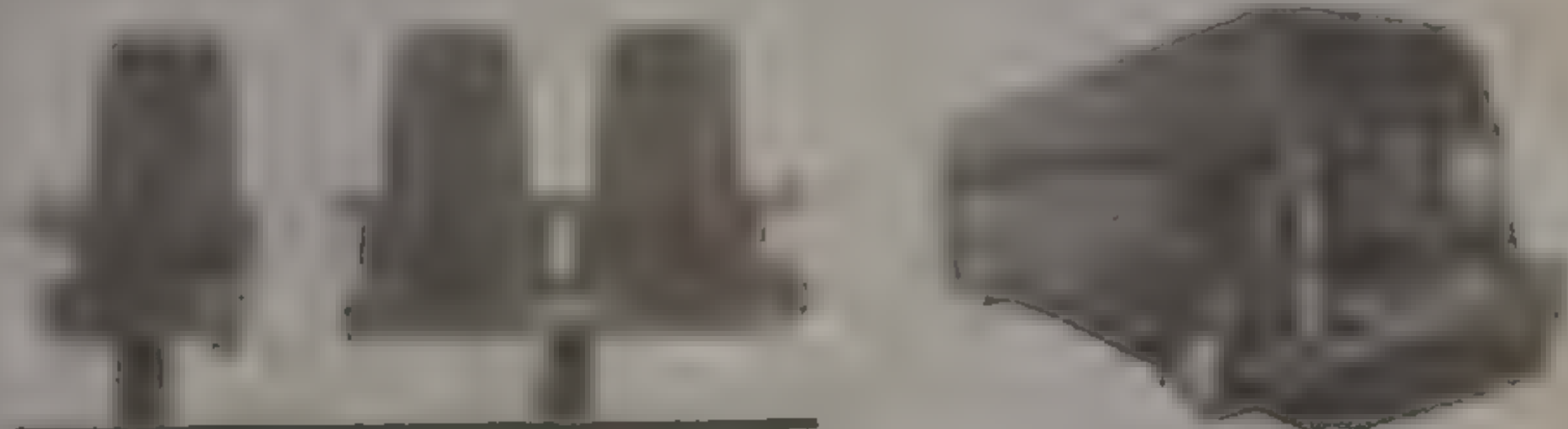
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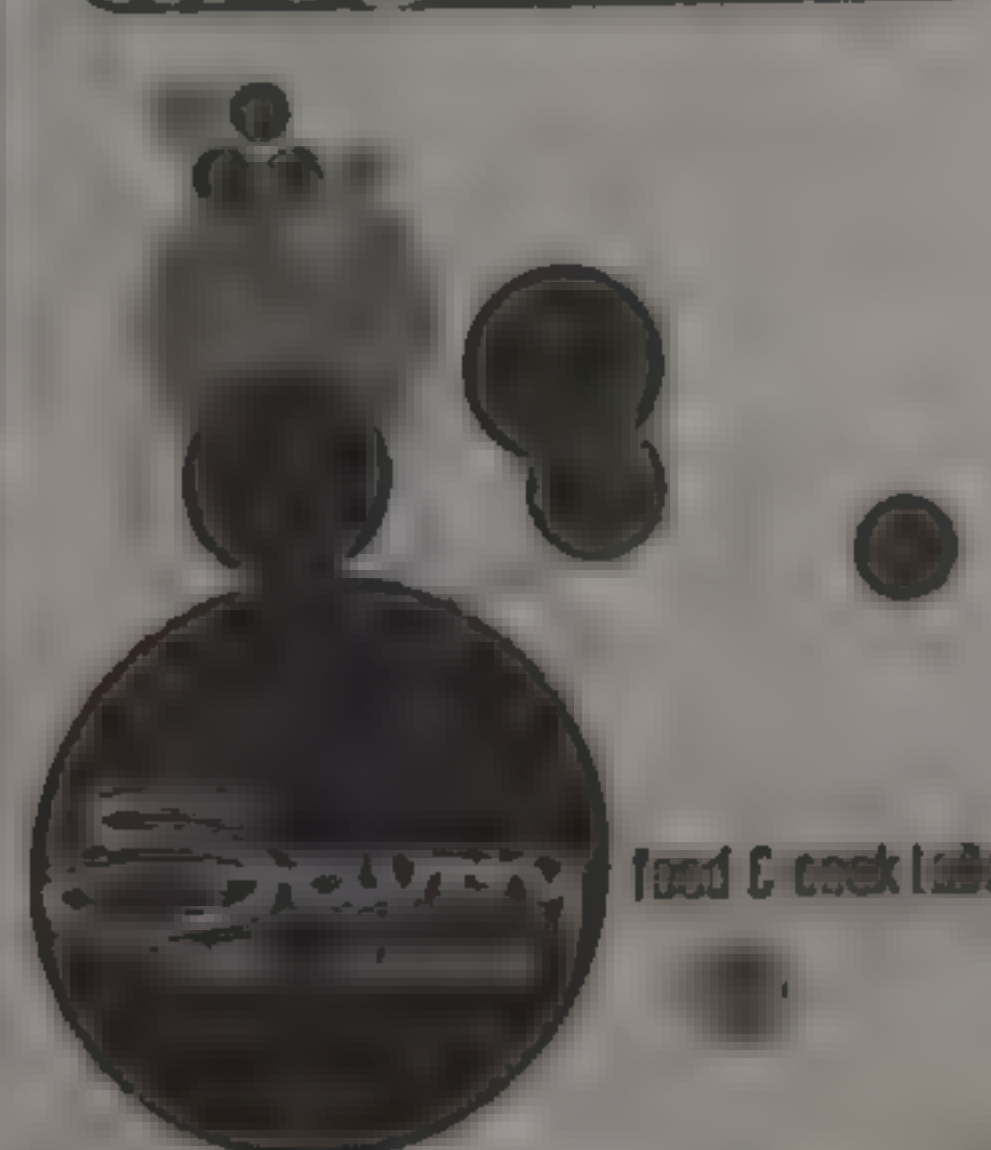
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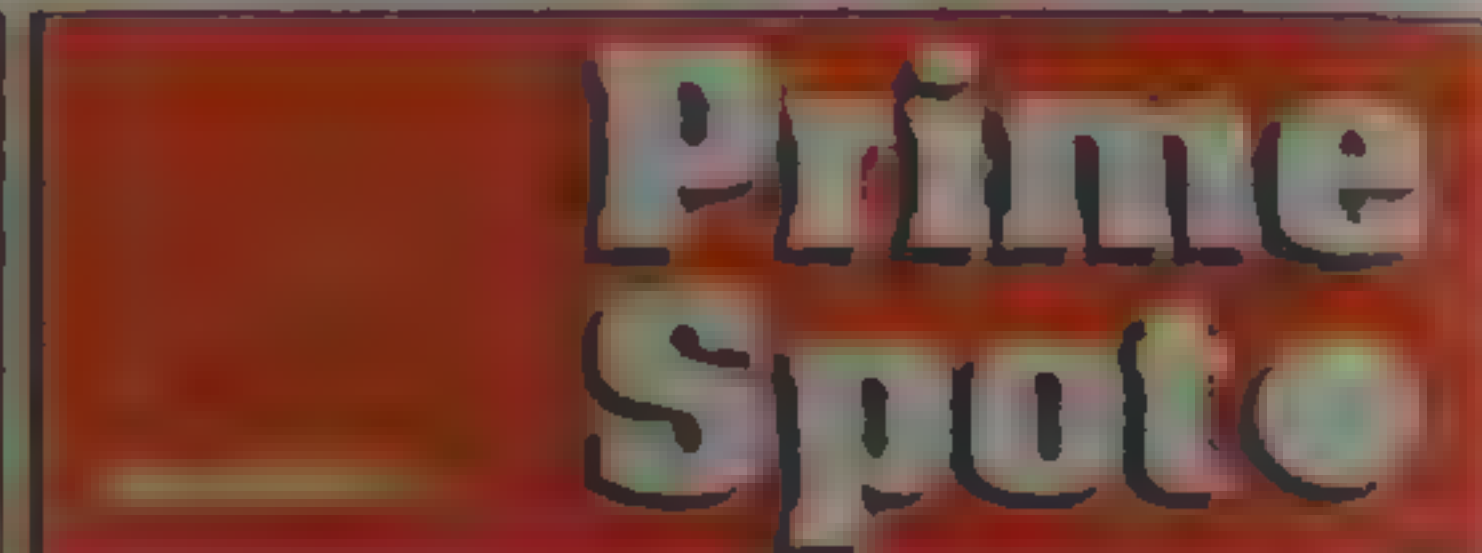


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# Picture perfect



# Lake Louise



## Jewel of the Rockies continues to glisten by the glacier

BY HART GOLBECK

**T**he snow is excellent, the terrain is amazing and with 4,200 skiable acres (including 113 runs) Lake Louise is the biggest resort in the Rockies—so big, in fact, that you could visit and never hit the same run twice. But despite the hordes who flock there every weekend, their huge lift system (five quads that have a lift capacity of 11,000 skiers and boarders per hour) means lineups are minimal. Many Edmontonians I talked to who spent last weekend at Lake Louise reported no lineups and great snow. Sure, there are a few icy patches, but they're limited to converging trails on the front side where everyone must go to head home at the end of the day.

At the Top of the World Express Quad, the sights are as amazing as ever. From this mountaintop you can see all the jagged peaks of the Great Divide surrounding you and the Chateau Lake Louise in front of the Victoria Glacier nestled below. From here you can choose to ski the backside or stay on the front. In the back there are two high-speed quads and a triple, which whisk you above tree-lined runs or powder bowls. Larch Run has a high-speed quad servicing it and I'm always eager to spend a few hours here just getting into the groove (fast and smooth). It feeds directly to the Temple Lodge, which has all the amenities and a cozy atmosphere to boot. Ptarmigan Chair is back here as well, providing access to the great Ptarmigan bump run which is covered with huge bumps that will jar your bones to the marrow.

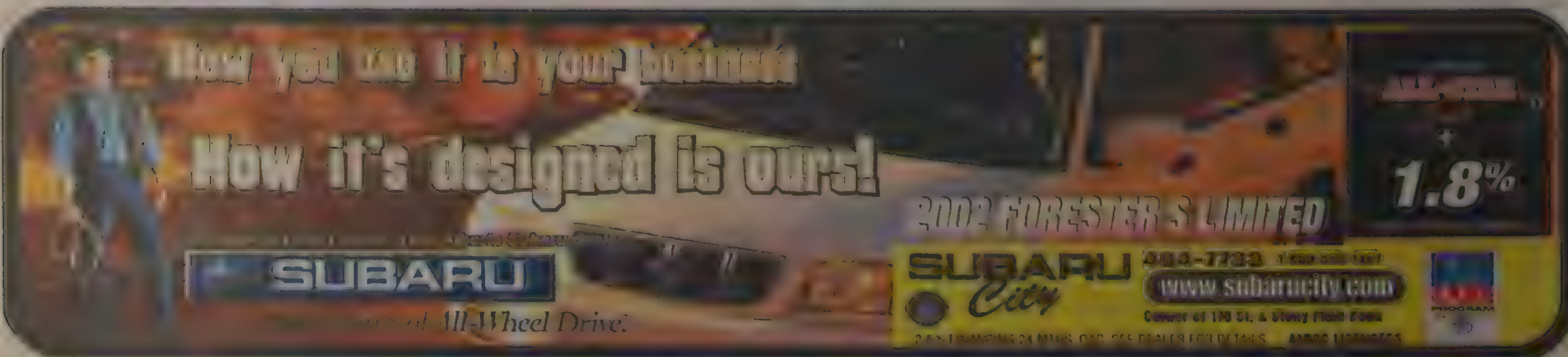
On the front, meanwhile, you can try the Ladies Downhill to get a bit of the ski race feeling. Meadowlark is a great cruiser and boarders can find a park at the base of the Summit Platter. The Platter reaches up to the highest point at Lake Louise, almost 3,000 feet above the base lodge. From here you can reach another set of expert and extreme runs like Shoulder Roll and Whitehorn. Experienced boarders can find big hits on North Cornice. If you're a boarder in search of a terrain park, Lake Louise won't disappoint: "The Jungle" offers two half-pipes including the newly-opened Super Pipe as well as rails, tabletops and an enormous amount of "free-ride" terrain.

## Flames are a harsh mistress

This year, Lake Louise and the Calgary Flames have joined forces on a program which Edmontonians should find amusing called Snow and Ice. (It must be a Flames initiative because I can't see Lake Louise being that desperate.) The deal gets you two prime lower bowl tickets to see the Flames plus two lift tickets to Lake Louise for \$199. The killer is that the only games available in March are Nashville, San Jose and Columbus. What a welcome relief the awesome slopes of Louise would be after suffering through a Calgary/Columbus matchup.

Accommodations can be found at either Lake Louise or 60 kilometres away in Banff or even Canmore with a variety to fit any budget. Canmore may be a few extra clicks away but the low rates make it worth it—\$250 will get you three nights at the Radisson Hotel including lift tickets at Lake Louise or Sunshine and Norquay.

So if you're up for a real ski challenge, take the drive to Lake Louise and find out why they call it the jewel of the Rockies. ☼



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# It's hump day at Canyon

Surprisingly steep  
Red Deer ski area  
conjures up many  
happy memories

BY COLIN CATHREA

Some call it the "hump." It's that distance you have to drive that's maybe a little too far for a day's outing. Jasper is more accessible than ever with the twinning of the Yellowhead Highway, but it's a day's drive. So why not take the family out for a drive under the hump to the Red Deer River instead and visit Canyon? You may have noticed the river while driving down Highway Two—or maybe not; it isn't that big. Around Edmonton, ski areas are built on the mighty North Saskatchewan and you might think that the Red Deer area wouldn't have a comparable hill, much less one capable of accommodating any sort of ski area. Well, I'm no geologist, so I don't know how the Red Deer River has cut such a chunk out of the terrain, but there it is: a hill offering about 500 feet vertical to Rabbit Hill's 310. Which makes Canyon a good place for a fun day out if you've skied Rabbit 10 or 20 times and are hankering for something new.

I've skied at Canyon many times. I was even there way back when they hosted FIS slalom races because the vertical drop met with the stringent guidelines that were in place for the event. Of course, we had to ski over the road and onto the riverbank in order to meet these vertical requirements. It meant stopping traffic and putting fresh snow over the road, but we got our first FIS points with the help of Ken Read, Dave Irwin, Keith Humphries and a few more Crazy Canucks. The day lodge used to be built into the side of the valley, so when the snow was deep enough, you could ski off

the roof and over the ski racks, landing on a steep that would freak out the unsuspecting patrons. A spotter was needed because if you were in the air and a family was standing in the landing area... Well, you get the picture. Unfortunately, this was the kind of behaviour that held some other areas back from hosting races.

## T-bars, G-forces

I also have fond memories of the T-bar that ran up the valley. When the lifts were full, it would overadjust and lift you off the ground, forcing you to sit on the ridged T and fly for a few hundred feet. If you got good at it, you could plant your poles and spin a few dozen times before returning to Earth. Ah, the days of youth. I've won many ski races in my day, but only one downhill.

Unfortunately, it wasn't Kitzbuehel or Lake Louise, but a top-to-bottom sprint down the canyon. My grand prize was a \$200 shopping spree at a sporting goods store in Red Deer. One guy actually tried to increase his speed by wearing a scuba-diving weight belt for added G-forces.

Canyon has more than 70 acres of skiable terrain and is served by five lifts. One double chair and a triple put you at the top, while three other surface lifts help the beginners at the bottom. As you might imagine, the area has been catering to the local snowboard population by building a terrain park and half-pipe. The area offers all the amenities you might expect, including daycare, lessons, rentals and trail rides. They have a day lodge, too, with good food and a decent restaurant. If you want to go out for a good day with the friends, check out Canyon. Just under the hump. ☺

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## board zone

Burton presents

By RICK OVERWATER

### All the makings of a hit

Sometimes the best days amount to nothing more than repeatedly hiking the same hit and working on a trick until you either stick it or give up. The beauty of killing a day this way is that if you can't get to a ski hill, you can make do on your own. Sunshine Village's Tim Hyndman knows what motivates this kind of boarder; he's been doing the same thing for 14 years.

Hyndman looks after both the recently completed halfpipe and the Silver Bullet Terrain Park at Sunshine and has taken his jump-building knowledge to the next level—using a Sno-Cat instead of a shovel. But

whether he's building massive hits like the eight-, 10- and 35-foot tabletops at Sunshine or just a shovel-assisted launcher for him and his friends, there are always a few basics that apply.

First of all, think about where you're building your jump before you start tossing snow around. You need enough of a run-in to acquire some speed. "And the landing is probably the most important part," Hyndman adds. "The longer and steeper, the better." The idea is that a good jump, hit with enough speed, should give you lots of hang time, making it easier to perform your trick. And not only does a steep landing keep you aloft longer, it decreases the impact you're forced to absorb when you land. "Also," Hyndman adds, "if you do bail, you're going to

get more of a rolling motion instead of just impacting into the ground." If you've ever wondered why the pros in your favourite videos get up and grin after doing several rag-dolls down the face of a mountain instead of immediately heading in for X-rays, that's one of the main reasons.

When you construct the jump itself, make sure the takeoff is well-packed. "What works best," Hyndman advises, "is, if you have a skier with you, they can ski-pack it by walking sideways." You can also sideslip on your snowboard, riding on your heel edge. To a lesser extent, just whacking it with a shovel works, too. For best results, use some plywood as forms on the sides while your building it. Chances are you're not going to be packing plywood into the backcountry (though you should be packing a shovel, probe and transceiver, of course). Using a couple of snowboards will suffice. It's important to make your incline as smooth as possible and not too steep so that you're balanced upon takeoff.

Recently, Hyndman returned

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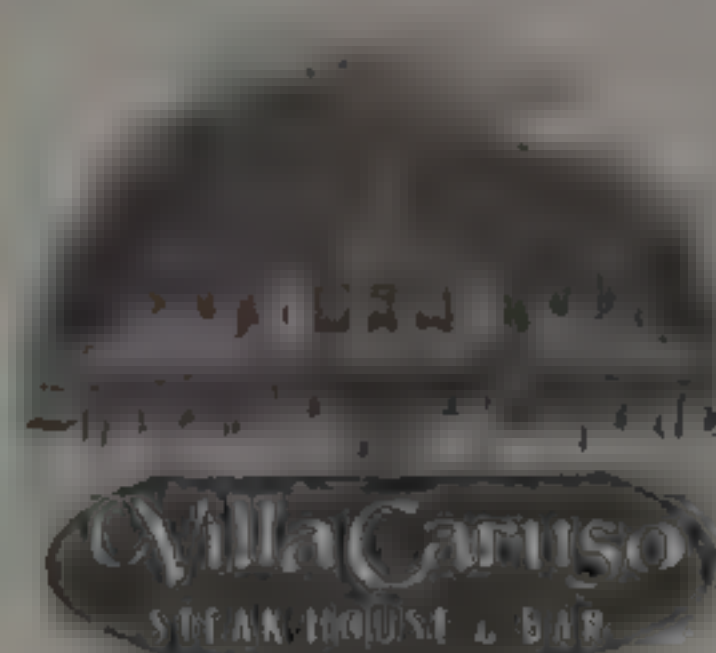
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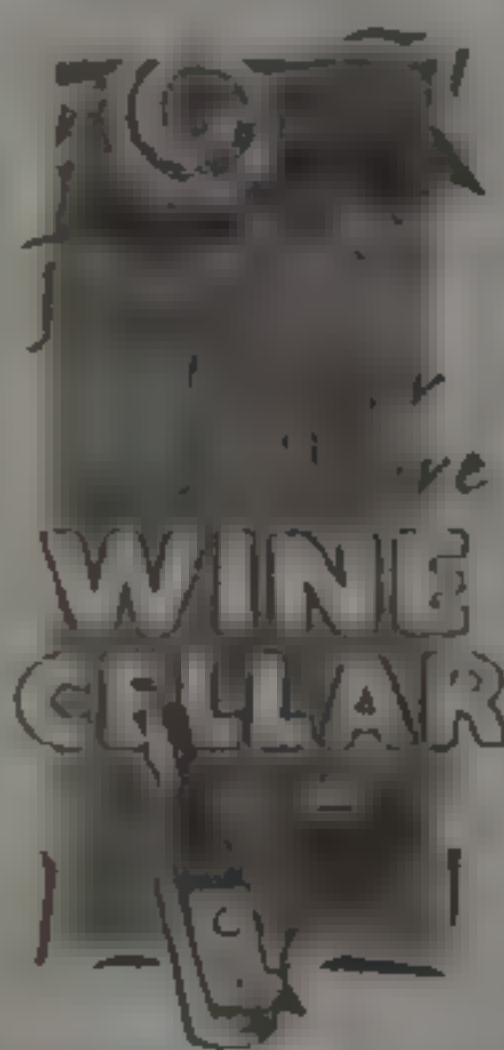
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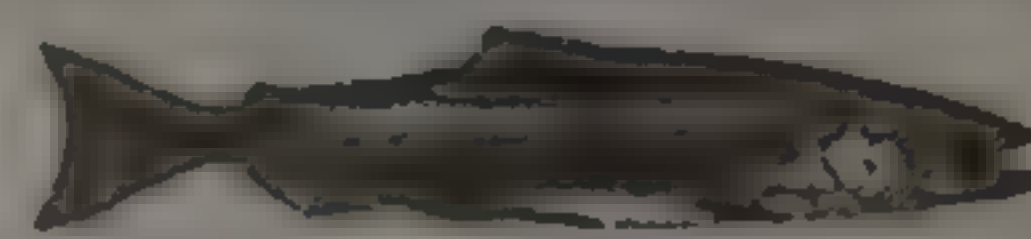
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So, some advice to the kids out trying this on hills away from the mountains: If you have access to a snowblower, by all means use it. ☺

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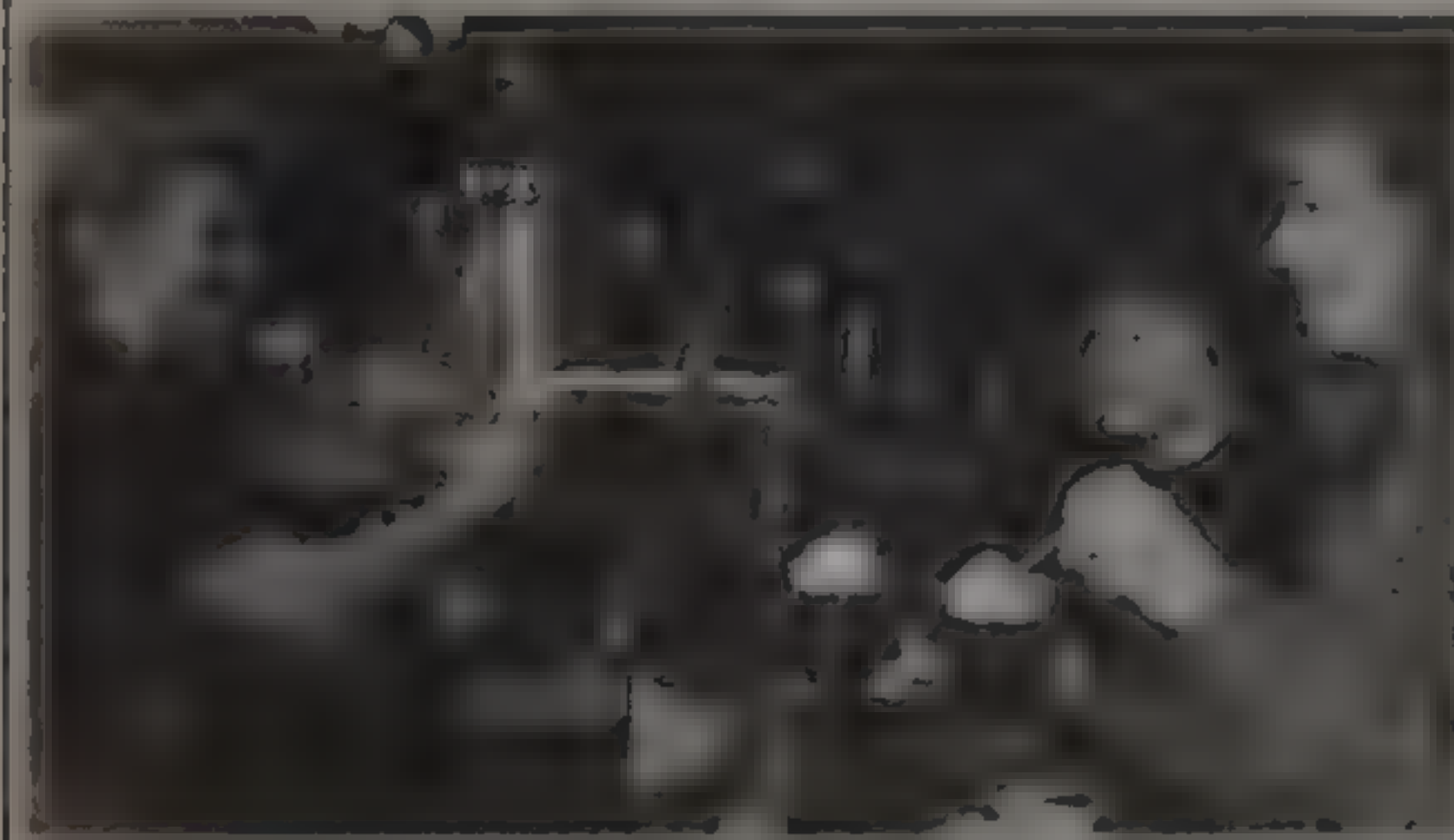
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## The EASYRIDER Condition Report

### Local

Rabbit Hill - 60cm base, 2cm of new snow, All lifts and runs open  
Snow Valley - 60cm base, 0cm of new snow, All lifts open

### Alberta

Sunshine - 175cm base, 19cm of new snow, 12/12 lifts, 91/92 runs open  
Lake Louise - 167cm base, 8cm of new snow, All lifts and open  
Fortress - 140cm base, 2cm of new snow, All lifts and open  
Marmot/Jasper - 150cm base, 9cm of new snow, 6/8 lifts, 75/75 of runs open  
Nakiska - 131cm base, 1cm of new snow 5/5 lifts 32/32 runs open  
Mt. Norquay - 180cm base, 2cm of new snow, 5/5 lifts 28/28 runs open  
Castle Mt. - 267cm base, 7cm of new snow, 5/5 lifts 57/59 runs open

### B.C.

Silver Star - 209cm base, 6cm new snow, 5/7 lifts and 102 runs open  
Big White - 243cm base, 7cm of new snow, 112/112 runs, 13/13 lifts open  
Apex - 170cm base, 9cm of new snow, 5/5 lifts, 60/60 runs open  
Sun Peaks - 155cm base, 15cm of new snow, 95/95 runs, 7 lifts open  
Fernie - 299cm base, 3cm of new snow, 10/10 lifts, 106/106 runs  
Kimberley - 120cm base, 10cm of new snow, 7/7 lifts, 67/67 runs open  
Panorama - 343cm total snowfall, 39cm of new snow, 10/10 lifts 100+ trails open  
Fairmont - 0cm of new snow, All lifts open 80% of terrain  
Kicking Horse - 169cm base, 20cm of new snow, 60/64 runs open  
Red Mt. - 222cm base, 5cm of new snow, 83/83 runs, 4/5 lifts open  
Whitewater/Nelson - 246cm base, 7cm of new snow, All lifts open  
Powder Springs - 225cm base, 0cm of new snow

### U.S.A.

Mt Spokane - 91 inches base, 3 inches of new snow, 80% of lifts, 44 trails open  
Silver Mountain - 134 inches base, 6 inches of new snow, 100% of lifts, 53+ trails open  
Lookout Pass - 106 inches base, 5 inches of new snow, All lifts and trails open  
Schweitzer - 84 inches base, 7 inches of new snow, 59 trails and 100% lifts open  
49 north - 89 inches base, 5 inches of new snow, 100% of trails, 100% of lifts open

All conditions accurate as of Feb.20, 2002

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# Rezoning' the Bavarians?

Kimberley is no longer exclusively for the lederhosen set

BY HART GOLBECK

Just 20 minutes north of Cranbrook in the southeastern corner of British Columbia lies the quaint little Bavarian town of Kimberley. Kimberley used to lay on the lederhosen shtick fairly thick, but since Resorts of the Canadian Rockies took over, that's no longer the case. Huge on-hill developments and worldwide marketing has turned this small village into a mega-resort—one that this year has enjoyed a continual stream of favourable weather patterns which have blanketed the area with an excess of 385 centimetres of snow.

The Trickle Creek Residence Inn by Marriott has plopped itself down in the heart of the village, providing full-feature ski-to-your-door condominiums including an outdoor heated swimming pool and several hot tubs. You can hit a liftie with a snowball from your balcony, as the North Star Quad Express is only 100 feet away. If you crave good chicken wings and beer every once in a while (as I do), you'll be happy to know that just like Fernie, Kimberley has a Kelsey's as well. The Polaris Lodge, another luxurious ski-to-your-door

condominium, also has a great watering hole called the Stemwinder Pub, which has been decorated to look sort of like an exclusive, upscale mineshaft. It's already looking like one of the top après-ski watering holes in the Kootenays.

In all, there are nine different properties in the resort village providing reasonably priced accommodations—compared to any other Canadian resort with on-hill accommodations, Kimberley definitely rates as a bargain. And since most of the real estate properties have For Sale signs on them, hoping to attract investors, it may be worth the look if you have a little extra cash on hand.

various ski magazines and it continues to be in top shape. Kimberley has a lot of natural terrain for boarders, including natural troughs just like half-pipes. On the front face, there's a standard half-pipe and a terrain park as well as a lit area for night skiing. (In fact, the night ski area is the longest lit terrain available in Canada.)

One of the great things about Kimberley is the weather—it's cold enough to provide that great Kootenay champagne powder but never so bitter that you have to bundle up and brace for frostbite.

If you do find yourself yearning for a little of Kimberley's old Bavarian flair, have no fear because the Platzl is still here. This is a pedestrians-only boardwalk in the heart of town that makes you feel like you hopped the wrong plane and accidentally landed in Bavaria.

Oom-pah-pah music fills the air as you visit the many shops or take in some authentic European cuisine. Try some rouladen, sample some sauerbraten or, if you're in an even more alliterative mood, just have a pretzel on the Platzl.

Kimberley is about a seven-and-a-half-hour drive from Edmonton, which is probably a little far for a weekend trip, but if you go for the extra day or combine it with a stopover at Fernie it's definitely worth the visit. For more information on packages and lodgings call 1-800-258-7669 or hit their website at [www.skikimberley.com](http://www.skikimberley.com).

And if you have a lot of extra money to burn, you may want to take the heli-taxi from the Calgary airport to Kimberley so you can check things out from above. The fare is a cool \$1,000 return if you bring some friends, but I'm sure the view is spectacular.

## Things that go bump in the night?

The runs at Kimberley can challenge the best while providing entertaining terrain for all. Easter Run under the triple chair has been named best bump run in Canada many times by

with a double twist while retaining their bearings for a graceful landing.

## The need for speed

The world's fastest skiers are converging at Snowmass Mountain in Colorado from February 25 to 28 for the Speed Skiing World Cup. Male and female skiers will attempt to reach speeds in excess of 150 miles per hour in their rubber suits, aerodynamic helmets and boots with airfoils at this astonishing event—the sound of these racers skiing by is said to be similar to that of a jet engine. Somewhat less awe-inspiring but just as spectacular is the sight of the competitors screaming down the slope on their heinie after an unfortunate spill.

## Yoga your Skoki

The Skoki Lodge (which lies at the end of an 11-kilometre cross-country trail in the Rockies behind Lake Louise) is

hosting a Spring Yoga Retreat. The Lodge has always been known as a great place to enjoy some spectacular scenery, eat some great food and just get away from it all, but during the April 14 to 16 weekend you can add some yoga and meditation into the bargain. Call (403) 522-3555 if you want to reconnect with nature.

## The quad squad

Kimberley will be celebrating the 20th anniversary of the Bavarian Iron Legs Quadathlon this year on March 30. The race consists of a two-kilometre downhill GS course followed by seven kilometres of cross-country skiing, a 5.5-kilometre run and a 5.5-kilometre bike trip back to the resort. Competitions will take place both in individual and team categories. Do you have what it takes? Call them at (250) 427-4881 for more information and to register.

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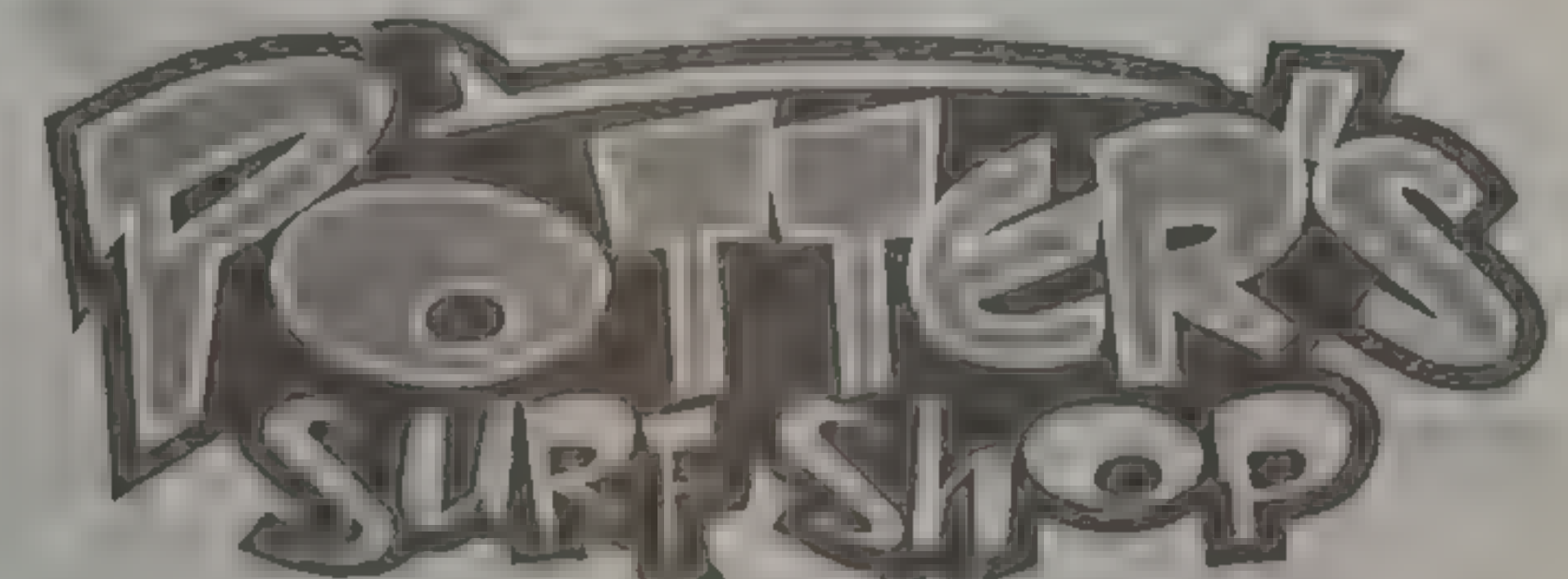
BY HART GOLBECK

## A star is airborne

Canada's female aerialists flew end-over-end into the limelight at the Winter Olympics in Salt Lake City. Ontario's Veronika Brenner captured the silver and Red Deer's Deidra Dionne grabbed the bronze. Deidra was the only female in the event to surpass the 100-point mark on a jump, but when combined with her previous effort that score was only good enough for third. All the competitors made it look easy as they completed double-back somersaults combined



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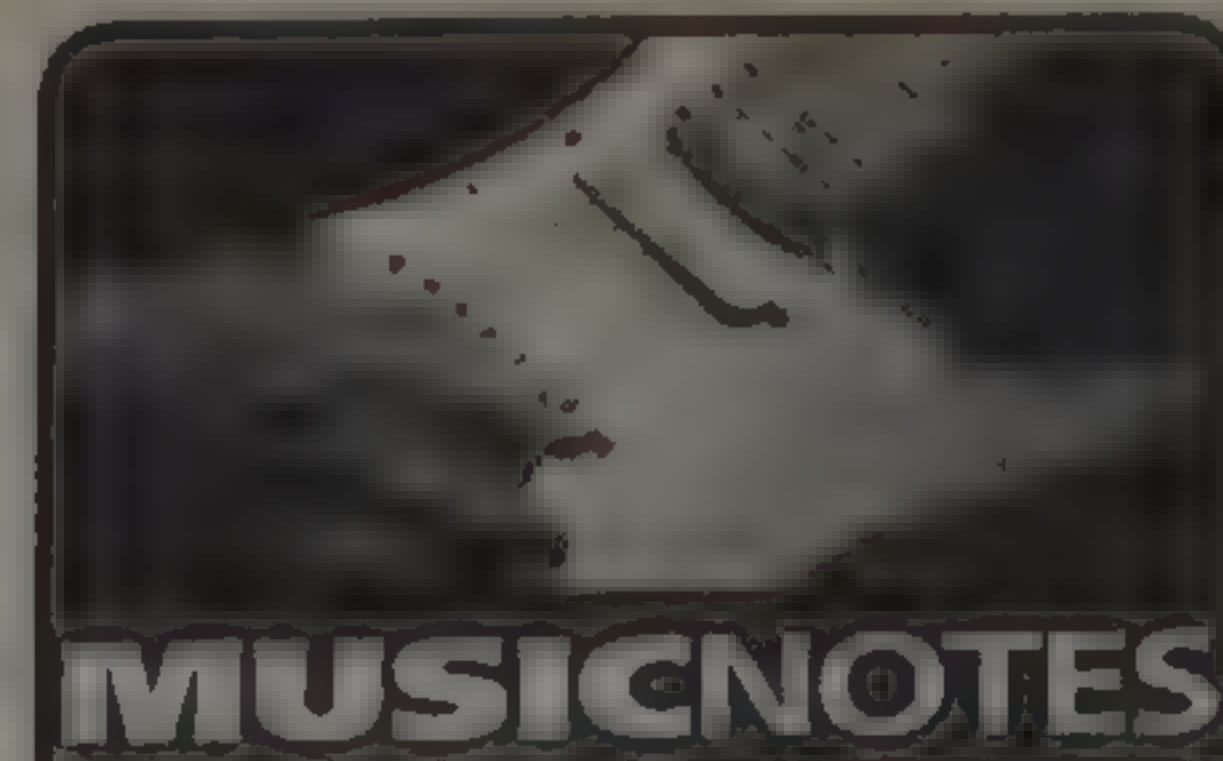
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By PHIL DUPERRON

### What BEAMS may come

**BEAMS Unsound compilation CD release concert • With Raylene Campbell, Reinhard Berg and Kim Glanville • Latitude 53 Gallery • Sat, Feb 23** In an effort to promote and produce sound-oriented art in Alberta, a wide collection of artists working at CJSR in the mid-'80s got together to form the Boreal Electroacoustic Music Society (BEAMS). Originally the organization served as a way for them to pursue their interest in electronic and improvised music and gain a wider audience. Since then it has expanded, and was even incorporated as a non-profit society in 1989. After the founder left in 1991, Shawn Pinchbeck took over as president. While he says the society has gone through different levels of activity over the years, "right now we're in a more active phase."

Two years ago they put out a call for artists to be on the second BEAMS compilation. They received more than 30 submissions; a jury was created to

select which ones would appear on *Unsound*, the final product. The disc features 14 Alberta artists, all showcasing their distinctive take on the broad spectrum of electro-acoustic music. That's a pretty wide-open term, too, which can refer to anything from experimental, computer-created sonic art to lightly manipulated accordion music. "I compiled it and did all the legwork for it," says Pinchbeck. "It's a really diverse collection. It has a little classical-like things, some way-out electronic things and some more experimental-type stuff."

Pinchbeck's own track on the compilation is a computer experiment, where he "set up computer software to generate random music notes within a set of rules," he explains. He originally got the idea from recording bits of conversation at a birthday party then feeding them through a program to create a "stream of consciousness" piece he describes as "a random chance cut-up à la Burroughs, with computer intervention."

Raylene Campbell has been playing accordion for 26 years. After learning the ropes of recording arts at Grant MacEwan, her self-professed "crazy taste in music" led her to electro-acoustic music and into BEAMS' waiting arms. "There wasn't really anywhere else I could go for such an excellent outlet," she says. "It's the only organization like it in this part of the country."

She says her time spent with BEAMS and other similar projects around the world has been "really life-

changing. I realized there's a whole world of electro-acoustic work out there I'd never been exposed to before."

Campbell has since explored more esoteric relationships between sound and the world around her. She's been studying deep listening in New York and will be offering a presentation of sonic meditation after her performance on Saturday to help people become more sensitized to the environment of sound around them. "Deep listening expands your awareness through listening," she says. "Not just with your ears but with your whole body, like the bottoms of your feet. If you move slowly enough you can actually feel the vibrations coming up through your feet."

### Un poco Loco

**Loco • With Boba • Stars • Sat, Feb 23** The "Axis of Evil" must be winning, the world is about to end: it's warm in Winnipeg. Or so says Anton Aguiar, drummer for four-piece heavy metal powerhouse Loco. Apparently the band just can't wait to come to Edmonton and "kick everyone's asses." (I think he means that in a good way—the kind of ass-kicking that leaves your ears feeling used, abused and thirsty for more.)

Loco's been around since 1998 and released their first full-length disc *Just a Matter of Time* completely on their own. Then they were invited down to Mushroom Studios in Vancouver to record with Rob Thiessen and Mike Plotnikoff, who between them have worked with top-notch

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who's playing where and when this week

### Thursday

Feb. 21—Carson Cole at Blues on Whyte • The Alterations Trio at Four Rooms Restaurant • Loose Cannan at Honest Mur's Bar and Grill • Exit 303 at King's Knight Pub • Tony Dizon at Lion's Head Pub • Think Not Think, The Exceptions at Ottewell Pub • Sam August at Sherlock Holmes Capilano • Mark Magarrigle at Sherlock Holmes Downtown • Derek Sigurdson at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Crowned King, The Jack Union at Sidetrack Café • Ben Sures, Barry Greenfield at Sugarbowl Café (University) • Terry Morrison, John Gorham at Tim's Grill • Jack Union, The Wowzers at Tin Pan Alley • Granny Dynamite at Urban Lounge • Soul Reunion, Doug Riley, Campbell Ryga at Yardbird Suite • Charlie Austin at Zenari's on 1st

### Friday

Feb. 22—Carson Cole at Blues on Whyte • 11 O'Clock Songs at Four Rooms Restaurant • Loose Cannan at Honest Mur's Bar and Grill • Total Recall at J.J.'s Pub • Bobby Clobber at King's Knight Pub • Tony Dizon at Lion's Head Pub • Mr. Lucky at Magnum Club • The Dustickers, A Girl Named Sue at New City Likwid Lounge • Lambert Sisters at Newie Bullet Bar and Grill • Rivercity Groove at Ottewell Pub • XIII Floor at Rock Central Station • Sam August at Sherlock Holmes Capilano • Mark Magarrigle at Sher-

lock Holmes Downtown • Derek Sigurdson at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Crowned King, The Jack Union at Sidetrack Café • Ben Sures, Barry Greenfield at Sugarbowl Café (University) • Terry Morrison, John Gorham at Tim's Grill • Jack Union, The Wowzers at Tin Pan Alley • Granny Dynamite at Urban Lounge • Soul Reunion, Doug Riley, Campbell Ryga at Yardbird Suite • Charlie Austin at Zenari's on 1st

### Saturday

Feb. 23—Ben Sures at Black Dog • Carson Cole at Blues on Whyte • Capitol Hill Gang at Capitol Hill Pub • Ken Jans at Expressionz Café • Craig Glacobbio Trio at Four Rooms Restaurant • Total Recall at J.J.'s Pub • Rusty Reed Band at Jimmy Ray's Sports Bar • Bobby Clobber at King's Knight Pub • Raylene Campbell, Reinhard Berg, Kim Glanville at Latitude 53 • Tony Dizon at Lion's Head Pub • Mr. Lucky at Magnum Club • Knucklehead, The Kasuals, The Disrupters at New City Likwid Lounge • Lambert Sisters at Newie Bullet Bar and Grill • Hoffman-Brown Band at Nu Wave Pub • Rivercity Groove at Ottewell Pub • XIII Floor at Rock Central Station • Sam August at Sher-

lock Holmes Capilano • Mark Magarrigle at Sherlock Holmes Downtown • Derek Sigurdson at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Crowned King, The Jack Union at Sidetrack Café • King Muskafa at Tin Pan Alley • Granny Dynamite at Urban Lounge • Soul Reunion, Doug Riley, Campbell Ryga at Yardbird Suite

### Sunday

Feb. 24—Blues on Whyte House Party All-Stars at Blues on Whyte • Crowned King at Sidetrack Café • PROXYBOY at Sugarbowl Café (University)

### Monday

Feb. 25—Mark Hummel at Blues on Whyte • Tony Dizon at Lion's Head Pub • Mark Magarrigle at Sherlock Holmes WEM • Jimmy at Sidetrack Café

### Tuesday

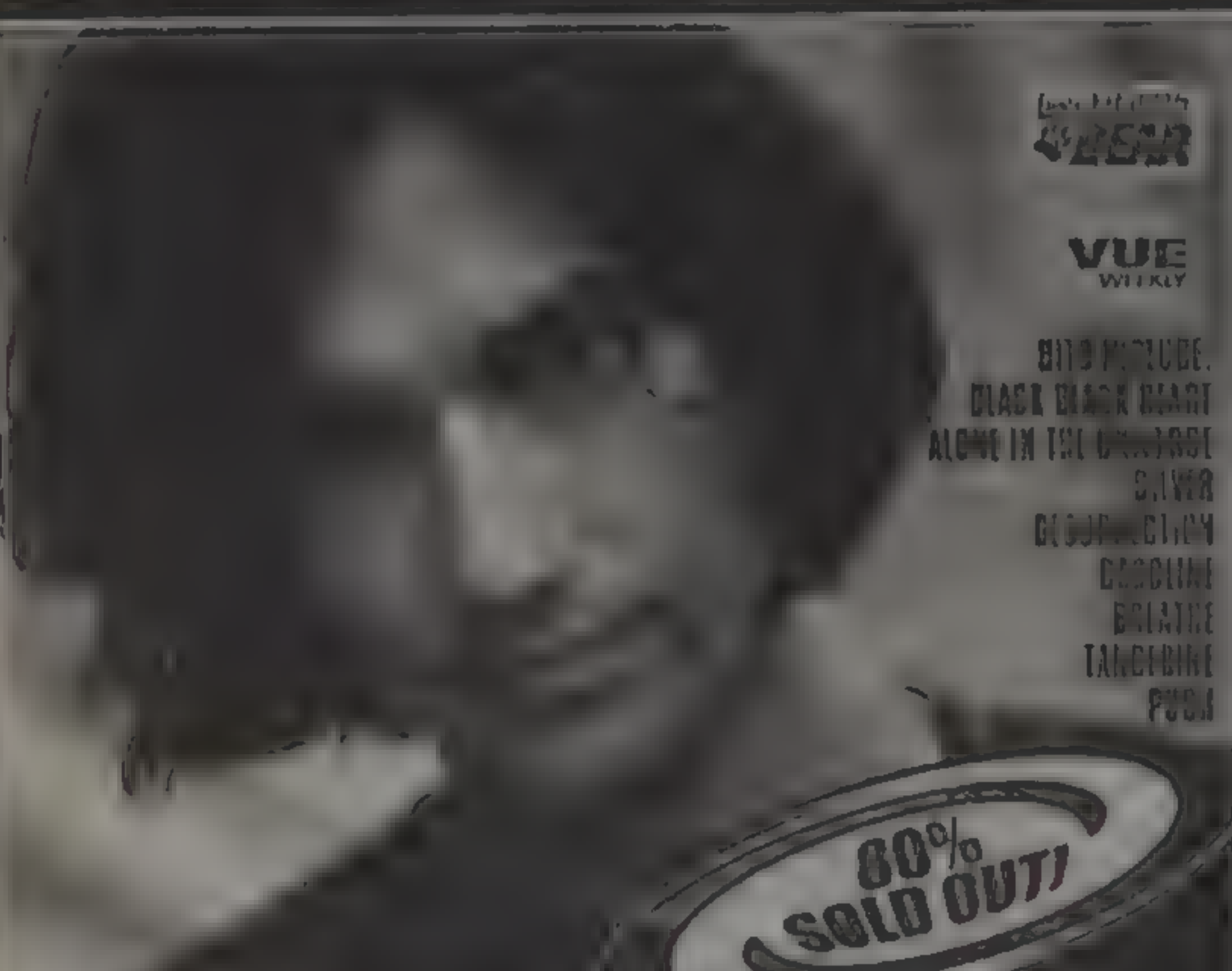
Feb. 26—Mark Hummel at Blues on Whyte • Tony Dizon at Lion's Head Pub • Hayden, Julie Doiron at Myer Horowitz Theatre • Bill Jackson at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Mark Magarrigle at Sherlock Holmes WEM • Jimmy at Sidetrack Café

### Wednesday

Feb. 27—Mark Hummel at Blues on Whyte • Jearl Czaplá at Druid • Tony Dizon at Lion's Head Pub • Bill Jackson at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Mark Magarrigle at Sherlock Holmes WEM • Jimmy at Sidetrack Café

### Thursday

Feb. 28—Mark Hummel at Blues on Whyte • Brett Miles Trio at Four Rooms Restaurant • Chunk at King's Knight Pub • Tony Dizon at Lion's Head Pub • Lost Action Heroes, Face First at Ottewell Pub • Bourne and MacLeod, Jody Shenkarek, Gavin Dunn at Rev • Bill Jackson at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Mark Magarrigle at Sherlock Holmes WEM • The Joint Chiefs at Sidetrack Café • 11 O'Clock Songs at Sorrentino's • Think Not Think at Urban Lounge



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metal acts like Fear Factory, Kiss and Noise Therapy. The result was *Breathe*, a very slick-sounding four-song EP the band has been flogging in hopes of raising enough industry interest to land them a recording contract. The band's sound is similar to dark metal bands like Slipknot, but the vocals are clear and don't sound anything like Satan growling in your ear. "We just like to say we don't sound like Debbie Gibson," says Aguiar. "If it gets you out of your chair, it's good."

Loco released their first video, a clip for "What Is My Name," on MuchMusic and MuchLoud in December and Aguiar says thanks to an "army of kids requesting it through e-mail" it has received decent play. The band is lucky enough to know some media-savvy friends, he explains, and so they were able to produce a very professional video for a fraction of what it should have cost, and the video has helped them get a few nibbles from curious labels.

Aguiar knows getting signed is only the first step, though. "It's that first big hurdle," he says. "We just keep getting closer and closer. It's harder now because there's so many bands out there. The reps have so much to go through. It's not like in the '80s where someone sees you play and calls you up to sign you. That dream is far gone now. You have to show them you mean business. They look for longevity. We're in it for the long haul. It's a long and arduous process. As long as we can keep on doing what we're doing it'll be okay. Given the type of music we play, we need someone who will pair us up to tour with the right bands. We're no Britney Spears—we need to go out on the road and work for our meals. For punk and metal bands, all the support is grassroots. You have to go out there and prove it to the crowds. With our live show, we put in a lot of time and resources. When the curtain comes up, for us, every time we play it's an event. That's why we do well packing them into the bar."

#### Address Kasual

**The Kasuals • With Knucklehead and the Disrupters • New City Likwid Lounge • Sat, Feb 23** Although he claims he's not a hardcore alcoholic, Jay Walker has been drinking since 11 a.m. He's the newest member of one of Edmonton's newest punk bands, the Kasuals.

"I just got a surprise visit from some out-of-town family," says a surprisingly sober sounding Walker. "We're knocking back a couple, and then some." While the Kasuals just got started at the end of last year, you've probably seen most of them before. They started as a semi-serious side project for Les Tabernacles, minus the Wright brothers. (That's Ted and Rob, not Orville and Wilbur.) But while the faces are familiar, Walker says, "sound-wise it's completely different. Everyone takes turns on the mic. There's no frontman. We try to have a mic in front of everyone in case they've got something to say. It's like the round table—no one's in the front. It's all about all about rattling the walls and snapping bras, man."

Listening to the Kasuals, you get the feeling they've been exploring their old-school surf-punk roots without a map or compass, the way all good exploring is accomplished. Now



that Walker has been recruited, he says, "the seriousness of the band has increased. I'd like to point them in a bit of a different direction. We're out to destroy Matt Good—at least I am, anyway. The guy thinks he's the be-all and end-all of rock 'n' roll and he sucks. He trashes a lot of bands that suck but he's not doing anything different. I want to meet him and have him tell me my band sucks. It doesn't bug me if people say that; at least they've formed an opinion of you."

Walker is originally from Hinton, where he spent his days exploiting his job at an adventure lodge for free kayak rentals and his evenings playing guitar for the Blame-Its, an honest-to-goodness Hinton punk band. So... why does someone growing up in the redneck-infested hinterlands of Alberta start a punk band?

"Well," Walker replies, "there's nothing better to do. I spent my youth in Hinton and everyone just wants to escape their hometown. Anything that rolled through Hinton, we tried to play it. We played parties, garages, anywhere—Jasper or Edmonton. Then we found a loophole to let the other guys in the band who were only 17 play in the bar. But it came to the point where I asked myself, 'Can I afford to wait around until these guys can give it 100 per cent?' I'm getting older by the second. This is my third attempt to live in glorious Edmonton. Third time's the charm."

#### Et cetera...

Fans of kooky off-the-wall music will be pleased to hear that Toronto's Spooky Ruben has been booked to perform at the Rev on Friday March 22. His first album in four years was a two-disc affair called *Bed and Breakfast* that came out earlier this year, and which features guest performances from members of Tortoise and Saga. Yes, Saga.

On a related note, did you know that the Rheostatics are staging a musical? Well, kind of—Centennial Secondary School Musical Theatre in Belleville, Ontario is premiering a live version of the group's ambitious musical

tale *The Story of Harmelodia*. The music has been arranged for a 50-piece stage band and choir, which was recorded under the supervision of Rheostatic Tim Vesely. A CD of the event may be available for purchase in the near future. Anyone planning to be in Belleville can catch the show from Wednesday, February 27 to Saturday, March 2.

Tickets are still on sale for Jann Arden's concert at the Winspear Centre on March 10, despite what's going on with the Edmonton Symphony Orchestra. Arden, who is on tour across Canada to support *Greatest Hits: The Best of Jann Arden*, is slated to perform many of her best-known tunes with orchestral accompaniment. Hopefully, something will get figured out soon.

Other upcoming concerts include the return of outspoken glam rocker Robin Black to the Urban Lounge on Wednesday, March 13. Black and his band, the Intergalactic Rock Stars, are touring in support of their new album, *Planet Fame*, as well as carrying out their self-proclaimed mission to save Canadian rock music. Less cheeky but also from Toronto, folkster Stephen Fearing will play at the Sidetrack Café on Monday, March 18. Fearing has a new album that'll come out the week before, entitled *That's How I Walk*.

Finally, fans of songstress Alanis Morissette won't have to wait much longer to hear her new self-produced album, *Under Rug Swept*; it hits stores on Tuesday, February 27. Some fans may even be lucky enough to talk about the album with the Canadian icon over lunch. Morissette is embarking on an ambitious whirlwind promo tour that week, which will see her leaping through five cities in three days. On Friday, March 1, she will pause in Edmonton to take part in a private luncheon with fans, one of whom will be selected to accompany the singer to Vancouver for a MuchMusic *Intimate and Interactive* concert.

Of course, the only way you can get into the luncheon is to listen to Power 92 and try to win a spot at the table. Crashers will not be welcome. And naturally, the shindig will take place at a secret location. ☺

## UPCOMING @ the Rev

**BUCK 65** FEB 22

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THE JOHNSONS THE MISSING 23RD

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mark davis (of old reliable)

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LES TABERNACLES - MAR. 28  
LAURA LOVE - APR. 5  
THE SADIES - APR. 6



## MUSICWEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3pm Friday.

Turn to "More Music" on page 22 for day-to-day listings.

## ALTERNATIVE

**LATITUDE 53** 10137-104 St., 423-5353. SAT 23 (8pm): BEAMS presents Raylene Campbell, Reinhard Berg and Kim Glanville. CD release party for *Unsound*. TIX \$5 BEAMS member, \$7.50 non-member.

**NEW CITY LIKWID LOUNGE** 10161/57-112 St., 413-4578. FRI 22: The Dustkickers, A Girl Named Sue. SAT 23: Knucklehead, The Kasuals, The Disrupters. FRI 1: One Night Stand. TIX \$5 @ Blackbyrd Myoozik, Sound Connection, Listen. SAT 2: Darryl's Grocery Bag, Speaking of Heroes, Nothing at All.

**OLIVER COMMUNITY HALL** 10326-118 St. SUN 3 (2:30 door): Nothing at All, Speaking of Heroes, Darryl's Grocery Bag, Deville, Pressure Point, In Harms Way. TIX \$6 adv @ Freecloud, Listen, Blackbyrd Myoozik, Famous Skateboards; \$8 @ door.

**REV** 10030-102 St., 423-7820. FRI 22: Buck 65, Vision, DJ Nato. THU 28: Bourne and MacLeod, Jody Shenkarek and Gavin Dunn.

## BLUES AND ROOTS

**THE ATLANTIC TRAP AND GILL** 7704-104 St., 432-4611. •Every THU (9pm): Open mic night with Leona.

**THE BLACK DOG TREEHOUSE** 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 23 (3-6pm): Ben Sures. SAT 2 (3-6pm): James Hayden and Trent Buhler.

**BLUES ON WHYTE** Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 21-SAT 23: Carson Cole. SUN 24: The Blues on Whyte House Party All-Stars. MON 25-SAT 2: Mark Hummel. SUN 3: The Blues on Whyte House Party All-Stars.

**CAPITOL HILL PUB** Blues at the Hill, 14203 Stony Plain Rd., 454-3063. SAT 23: The Capitol Hill Gang.

**CLIFF CLAYVIN'S RESTAURANT AND PUB** 9710-105 St., 424-1614. •Every MON (8-12pm): Open stage hosted by Randy Smallman with John Peterson and Humberto.

**CONRAD'S SUGARBOWL ON 124TH** 10724 124th St., 451-1038. •Every THU: Open Cage; Acoustic jam hosted by Ben Spencer. •Every SUN: Ordinary Day: Jungle with Royale and guests.

**THE DRUID** 11606 Jasper Ave., 454-9928. MON 25: Traditional Irish session. WED 27 (8pm): Jeari Czaplá.

**EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE** 9142-118 Ave., 471-9125. THU 21: Open stage. FRI 22 (8pm-11pm): Hum along with Lisa B. SAT 23 (8pm-11pm): Ken Jans. THU 28: Open stage. FRI 1 (8pm-11pm): Bissett and Watt with Deep. SAT 2 (8pm-11pm): Emo.

**FATBOYZ** 6104-104 Street, 437-3633. FRI 1: Loose Cannan.

**FULL MOON FOLK CLUB** Bonnie Doon Hall, 9240-93 St., 438-6410, 420-1757. SAT 2: Vin Garbutt (U.K.).

**HONEST MUR'S BAR AND GRILL** 8937-82 Ave., 463-6397. •Every THU (9:30-10pm): Open stage w/ Keep Six. All musicians welcome. THU 21-FRI 22: Loose Cannan.

**JIMMY RAYS SPORTS BAR** 152-111 Ave., 486-3391. SAT 23 (9pm-1am): Rusty Reed Band. \$5 cover.

**MAGNUM CLUB** 8318-144 Ave., 475-8702. FRI 22-SAT 23 (9pm-1am): Mr. Lucky. No cover.

**MEZZA LUNA LATIN CLUB** 10238-104 St., 423-LUNA. •Every WED and THU (9-11pm): Latin dance lessons. •Every weekend: Live Latin music.

**NEWFIE BULLET BAR AND GRILL** 15003-118 Ave., 451-8555. FRI 22-SAT 23 (9pm): The Lambert Sisters. \$7 cover.

**N'OTHER PLACE** 11540 Jasper Ave., 424-4489. •Every SUN (5-9pm): Jam w/ KGB Kev.

**NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY** Pleasantview Community Hall, 10860-57 Ave., 487-7931, 434-5997. •WED night jam sessions. SAT 2 (7pm door): Down to the

Wood, Deep South with Frankie Rogers (fiddle). TIX \$12 member, \$15 non-member. Adv. tickets @ Wednesday night jam, Alfie Myhre's Music, Southside Sound.

**O'BYRNE'S** 10616 Whyte Avenue, 414-6766. •Every TUE: Celtic Night w/ Shannon Johnson and friends.

**ROSIES BAR AND GRILL 124TH STREET** 10315-124 St., 482-1600. •Every SAT (5-9pm): Alberta Crude (blues, country).

**SCRUFFY MURPHY'S IRISH PUB** Whitemud Crossing, 485-1717. •Every MON: Open stage hosted by Chris Wynters.

**SECOND CUP** 10303 Jasper Ave., 424-7468. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

**SIDETRACK CAFÉ** 10333-112 St., 421-1326. THU 21-SAT 23 (10pm): Crowned King (ska/rock), The Jack Union (Thu only). \$3 Thu/\$6 Fri/Sat. SUN 24 (8pm): Sunday Night Live: Crowned King, Killer Comedy Show, DJ Dudeman. \$6 cover. MON 25-WED 27 (9:30pm): Jimmy. No cover. THU 28 (9:30pm): The Joint Chiefs (rock). \$3 cover. FRI 1 (10pm): Blues International presents: Roomful of Blues (from Rhode Island). TIX \$20. Adv. tickets @ the Sidetrack, Southside Sound. SAT 2 (10pm): Feeding Like Butterflies. TIX \$7. Adv. tickets @ the Sidetrack.

**SUGARBOWL CAFÉ AND BAR** 10922-88 Ave., 433-8369. •Every FRI (10pm): Songwriter night. •Every Sun (8:30pm): Brett Miles presents: "Rise" Inspirational Instrumentals (pass the hat). FRI 22: Ben Sures and Barry Greenfield. \$7 cover. SUN 24 (2pm): PROxyBOY. FRI 1 (10pm): Ann Vriend and the Dropouts. \$5 cover.

**TIM'S GRILL** 7106-109th St., 413-9606. FRI 22 (9:30pm): Terry Morrison and John Gorham. No cover. FRI 1 (9:30pm): Brad Pettigrew and Terry Docherty. No cover.

**UPTOWN FOLK CLUB** Woodcroft Community Hall, 13915-115 Ave., 436-1554. FRI 22 (7-7:30 musician sign-up): Open stage. Members free; \$3 non-member.

SEE NEXT PAGE

Wednesdays  
CLASSICS

50¢  
highballs  
UNTIL 11

## PRIZES COURTESY OF COORS LIGHT

Wed Feb 27 - 2 passes to Marmot Basin

Wed Mar 6 - 2 Oilers tickets

Wed Mar 13 - a snowboard

Wed Mar 20 - a BMX freestyle bike

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EVERYDAY

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...ety of reasons—too many to get into with this limited space, actual  
hip hop artist **Buck 65** has postponed his appearance this Friday at  
... The club will host a showcase of local hip hop talent that  
... with a \$5 cover charge. But rest assured, the Buck will be back at  
... on Monday April 29 as part of the Exclaim! Tenth Anniversary tour. He  
... by the Anit-Pop Consortium and an as-yet unnamed headliner.  
... that might be QJ Vamp, but don't take our word for it just yet.  
... We're out of here, homes! Keep it fresh, yo.

## MUSICWEEKLY

from a previous page

### CLASSICAL

**COLLEGE CONSERVATO-**  
**MUSIC** Muttart Hall, 10050  
... 423-6230. SUN 3  
... Mary Fearon  
... (piano).

**ATION HALL** U of A  
Old Arts Building, 492-3263.  
(noon): Noon Hour Organ  
... Gary Tong. Free. WED  
... Edmonton Chamber Music  
... Camerata Koln (from

**ITY ANGLICAN CHURCH**  
Ave., 438-4259. SUN 24  
... organ recital by Cedric Abday.

**STAGE** 1001 Calahoo Rd.,  
... 962-7631, 451-8000.  
... 3:30pm): Bergmann Duo  
... classical and contemporary  
... \$15 adult, \$10 senior/stu-

### TRY

**'S COFFEE HOUSE** 44 St.  
... St. Albert, 458-8225.  
... (7:30-11:30pm): Open  
... and Penny.

### THE

**OMS RESTAURANT**  
Centre, 102 Ave. entrance,  
... THU 21 (9pm): The  
... Trio. FRI 22 (9pm): 11  
... Trio. SAT 23 (9pm): The  
... Trio. THU 28: The  
... Trio. FRI 1-SAT 2: iBomba!.

**NO'S** 10612-82 Ave., 434-  
... 1 (8-11pm): Kelly  
... Trio. THU 28: 11 O'Clock

**YARDBIRD SUITE** 11 Tommy Banks  
Way, 103 St., 86 Ave., 432-0428, 451-  
8000. •Every TUE: Jam sessions. FRI  
22-SAT 23 (8pm door): Soul Reunion  
with Doug Riley and Campbell Ryga.  
TIX \$12 member, \$16 guest.

**ZENARI'S ON 1ST** 10117-101 St.,  
425-6151. FRI 22 (8pm-midnight):  
Charlie Austin.

### PIANO BARS

**LION'S HEAD PUB** Coast Terrace Inn,  
4440 Calgary Trail S., 431-5815. THU  
21-SAT 23: Tony Dizon. MON 25-SAT  
2: Tony Dizon.

**SHERLOCK HOLMES CAPILANO**  
Capilano Mall, 5004-98 Ave., 463-  
7788. THU 21-SAT 23: Sam August.  
TUE 26SAT 2: Bill Jackson.

**SHERLOCK HOLMES DOWNTOWN**  
Rice Howard Way, 10012-101A Ave.,  
426-7784. THU 21-SAT 23: Mark  
Magarrigle. TUE 26-SAT 2: Tim Becker.

**SHERLOCK HOLMES WEM** Bourbon  
St., W.E.M., 444-1752. THU 21-SAT  
23: Tim Becker. MON 25-SAT 2: Mark  
Magarrigle.

**SHERLOCK HOLMES ON WHYTE**  
10341-82 Ave., 433-9676. •Every SUN  
(9pm-1am): Karaoke. THU 21-SAT 23:  
Derek Sigurdson. WED 27-SAT 2: Duff  
Robison.

### POP AND ROCK

Also see VURB Weekly on page 32.

**J.J.'S PUB** 13160-118 Ave., 451-9180.  
FRI 22-SAT 23: Total Recall.

**THE JOINT NIGHTCLUB** WEM,  
8882-170 St., 486-3013, 451-8000.  
THU 21 (9pm door): Urban Metropolis  
R&B Jam with Beatmatrix. TIX \$7 lady,  
\$10 gent.

**KINGSKNIGHT PUB** 9221-34 Ave,  
433-2599. THU 21: Exit 303. FRI 22-  
SAT 23: Bobby Clobber. THU 28:  
Chunk.



**MYER HOROWITZ THEATRE**  
Students' Union Building, 451-8000.  
TUE 26 (8pm): An Evening with  
Hayden, Julie Doiron. TIX @  
TicketMaster, Blackbyrd Myoozik.

**NU WAVE PUB** 18228-89 Ave., 452-  
8442. SAT 23 (9:30pm-1:30am): The  
Hoffman-Brown Band.

**OTTEWELL PUB** 6108-90 Ave., 450-  
5953, 970-7063. •Every MON (9pm):  
Open stage hosted by Willy James.  
•Every THU: Battle of the bands. THU  
21: Think Not Think vs. The  
Exceptions. FRI 22-SAT 23: Rivercity  
Groove. THU 28: Lost Action Heroes  
vs. Face First. FRI 1-SAT 2: Doug  
Jenson and The Feel Kings.

**POWER PLANT** U of A Campus, 492-  
2048. SAT 2 (8pm door): Rock-Toga-  
Fest: The Schematics, Red Seed  
(Winnipeg). Presented by the Students'  
Union, the Materials Engineering  
Society. TIX \$6 @ door.

**RED'S** WEM, 487-2066. FRI 22:  
Cypher and Jeremiah. \$4 cover. WED  
27 (10pm-8am): Lock in Bash and  
Video Dance Party: Ages 8-12 and 13-  
16. SAT 2 (7pm door): David Usher,  
The Full Nine. No minors. TIX \$15.95  
adv., \$19.95 day of.

**ROCK CENTRAL STATION** Kingsway  
Inn, 10812 Kingsway Ave., 479-4266  
FRI 22-SAT 23: XIII Floor. FRI 1-SAT 2:  
Typhoid Mary.

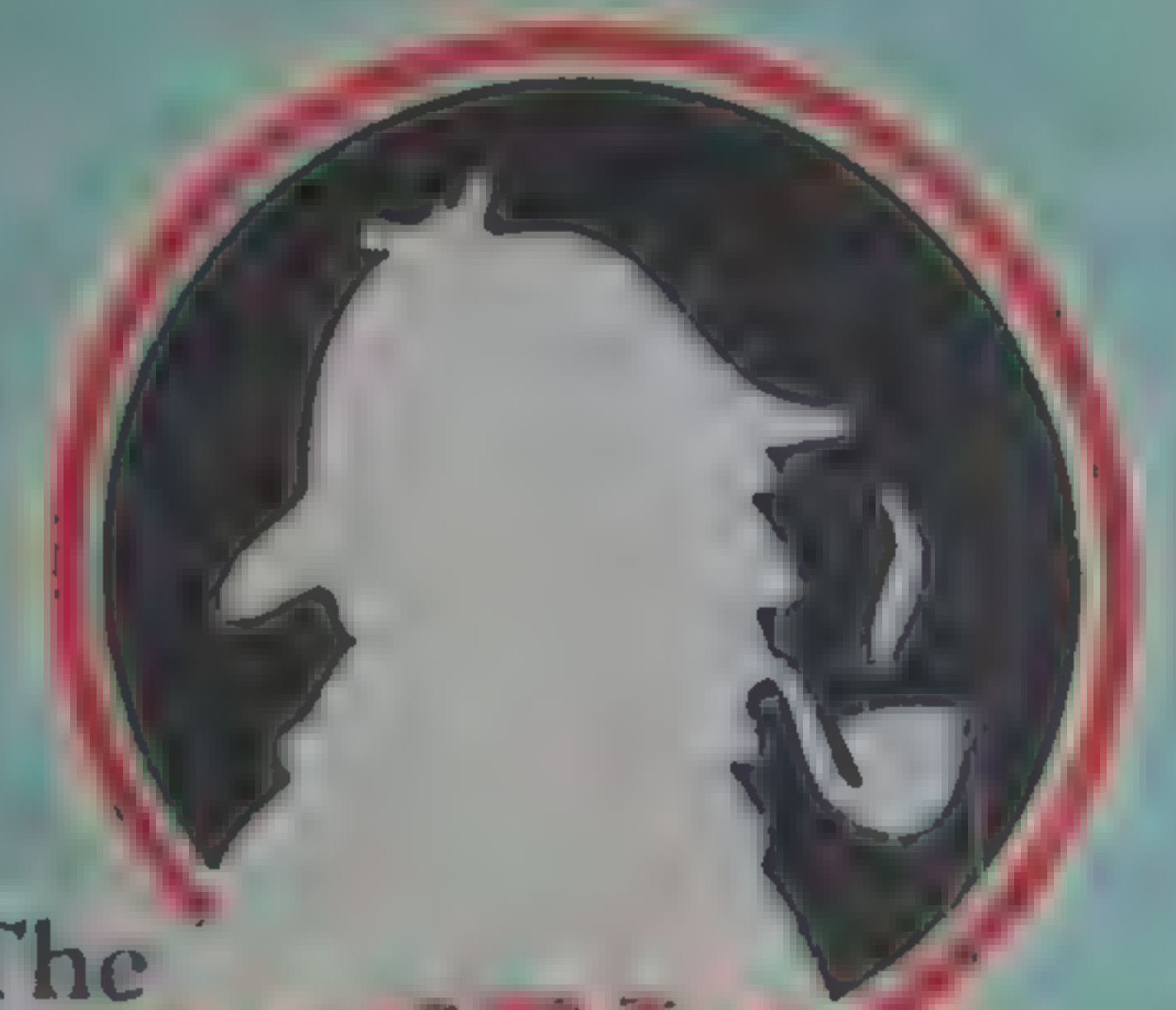
**STRATHEARN PUB** 9514-87 St.,  
465-5478. Every THU (8pm): Wide  
open stage hosted by Dustin Zawalski.

**TIN PAN ALLEY** 4804 Calgary Tr. S.,  
702-2060. FRI 22 (10pm): Jack Union,  
The Wowzers. SAT 23 (10pm): King  
Muskafa (ska). TUE 26: Cheese Tea  
(live comedy). FRI 1 (10pm): Three  
Days Wiser (pop trio). SAT 2 (10pm):  
Mustard Smile (top-40).

**URBAN LOUNGE** 8111-105 St., 439-  
3388. •Every TUE: Urban Unplugged.  
THU 21: A-Jo, Blue Quarter. \$5 cover.  
FRI 22-SAT 23: Granny Dynamite. \$5  
cover. THU 28: Think Not Think (CD  
release party). \$5 cover. FRI 1-SAT 2:  
My Huge Ass. \$5 cover.

### JASPER

**PETE'S CLUB** 614 Patricia St., Jasper,  
(780) 852-6262. •Every TUE: Hip hop.  
•Every WED: Punk and Metal. FRI 22:  
Mad Bomber Society.



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FEB 25-MAR 2 MARK MAGARRIGLE

**WHYTE AVENUE**

FEB 21-23 DEREK SIGURDSON

FEB 27-MAR 2 DUFF ROBISON

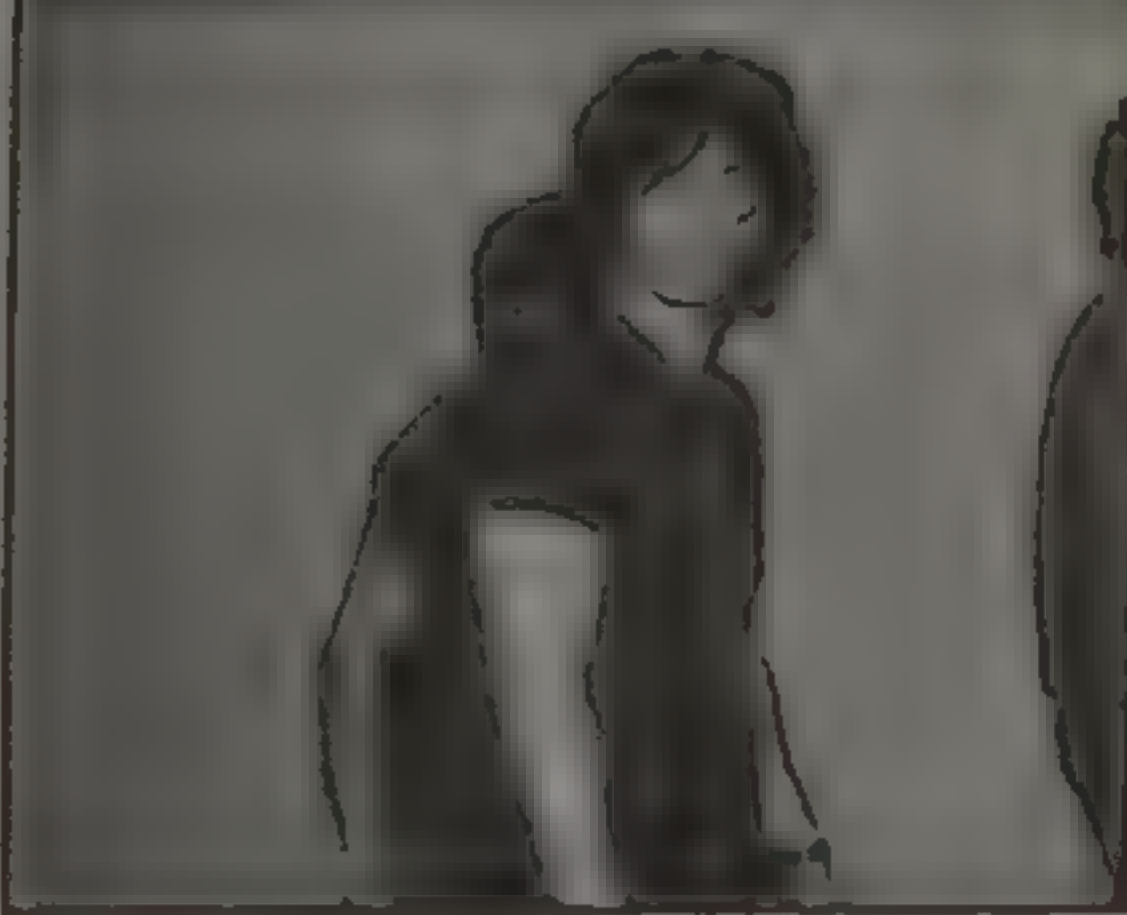
**DOWNTOWN**

FEB 21-23 MARK MAGARRIGLE

FEB 26-MAR 2 TIM BECKER

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CRITIC'S  
FAV'S

**PETE YORN**  
Musicforthemorningafter

Pete Yorn is the new flavour of the month, an enterprising artist with a lot of PR clout. Deservedly so. Recalling his influences, which range from The Smiths to Bruce Springsteen, the 26-year-old New Jersey native is more redolent of Pavement and a Merkinball-era Pearl Jam, especially on the simple rock groove of the very catchy "Strange Condition". Yorn has a pleasant, raspy voice, poignant without being melancholy, and the charm of his record lies in taking you places you've been numerous times, to still find refreshing results. Maybe it's because of well-crafted songs like "Life On A Chain" and "For Nancy ('Cos It Already Is)". He's not lovelorn, he's glad she's gone and that's pretty refreshing.

— Nick Lewis / The Calgary Herald

★ ★ ★ ☆

On his utterly likable and accessible debut, Pete Yorn goes about making a guitar rock record the best way you can: Ripping off bits from everyone who's come before you (J. Mascis, Pearl Jam, and The Lemonheads, to name a few), but reassembling those elements into something which is truly unique, clever, catchy and memorable.

— Mike Bell / The Calgary Sun  
(from the Top 10 List)



Every decade seems to have its own Paul Westerberg. In the 80's, there was the real thing; in the 90's, the ersatz Replacements of Johnny Rzeznik and the Goo Goo Dolls. Now we have Pete Yorn, an L.A. troubadour with the same hoarse croak, the same fragile delivery, the same knack for introspective quirky balladry and flannel-shirt garage-rock. Only he adds a dash of Pavement's slacker-pop and

garage-noise to the equation. Musicforthemorningafter, his much-heralded debut disc, submits 14 catchy examples of this oddball hybrid, laced with plenty of sleepy twenty something melancholy and set to slanted and enchanted garage-band backing tracks.

— Darryl Sterdan / Winnipeg Sun



**JOHN MAYER**  
Room For Squares

Song slinger with a seriously light touch.

## WHO

A Connecticut Yankee and aspiring blues guitarist who dropped out of music school ("I was on the one-year plan," he says), the twenty-four-year-old Mayer first tested his acoustic, pop-oriented songs on Atlanta's coffeeshouse circuit. The buzz spread fast when he put out his first record, the self-released Inside Wants Out (1999), and he was signed to Chicago indie Aware.

## SOUND

Curving, melodically rich tunes that

weave folk, blues, rock and wisps of jazz place him in the company of David Gray and Jeff Buckley, minus the melancholy. Songs such as the airy "No Such Thing," about the thrill of being young and having a million choices, exude a warm, almost tropical light and a buoyant sense of wonder.

IF IT'S WORTH DOING ONCE Columbia Records picked up his contract before his first album for Aware, "Room For Squares", even hit stores. Just months after recording Squares, Mayer went back for some big-budget remixing and to add one new song.

## LOOK FOR

Room For Squares: The name plays on Hank Mobley's 1963 LP No Room For Squares.

— David Thigpen / Rolling Stone  
(10 Artist to Watch in 2002)



Atlanta's John Mayer is a new entry to the rootsy-singer-writer-smart-pop-however-you-wanna-label-it sweepstakes. Imagine a vocally more pleasing Dave Matthews writing for contemporary radio. Honey-lyrics like those found in Song For No One — "so I'm being alone/hurry up and go" — and gorgeous melodies on this album. Some of these pop tunes are too cute and good for their own good (he's a guy), but there are astounding examples of songcraft here. Recommended for those not to get in touch with their sensibility.

— Mike Ross / The Edmonton

★ ★ ★ ☆

"I just wanna be liked," pleads Mayer on his major-label debut, Room For Squares, and we have no reason for his wish to be liked. The Atlanta singer-songwriter is certainly approachable enough on this 13-song introduction. His voice crosses the mush-mouthed harmonies of Dave Matthews with the sandy gloss of Sting. His tunes, smartly crafted nuggets of flowing, guitar-jangle roots-pop, easy introspection and ear-catching arrangements are steps above usual verse-chorus structure: commercial pop, without falling into the hippie jam-band abyss or mess. In other words, we like him. We really like him.

— DS / The Winnipeg Sun

★ ★ ★ ☆

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# CLASSICALNOTES

ALLISON KYDD

## players

g the maneuvers of the Symphony Society, the board SO; the Edmonton Musicians 7, which represents the 56 full-musicians (who have been on Friday, February 15); and the 3 of maestro Grzegorz Nowak like watching a chess match, here are more than two com-represented and the game ster. No doubt a detailed strate-beneath the surface of every ly generous action. There's or instance, who launched a for artistic freedom when the ounced it would not be renew-tract. Sure, he wants to show ians how good they can be, s in it for him? An orchestra nce the size, perhaps? the symphony board made a recognizing the contributions le bunch of people, both staff cians: former "resident con-David Hoyt, resident compos-illiland, et cetera. It's pretty this is the old game of solidify egiances or "divide and con-the board's proposed facilita-ess, however, might be as

transparent as it seems, a genuine desire to break the impasse.

Elaine Calder, the ESO's CEO, believes "the two sides are very close together and trying to accomplish the same thing." She is referring both to their financial positions and the need for musicians to feel they have more artistic input. The "facilitated form of mediation" suggested as part of a recent proposal to the musicians association would not be formal mediation and certainly not "binding arbitration," which has all kinds of negative connotations. Calder also hopes musicians might come back to work under some kind of "play and talk" agreement.

Where does Nowak fit into all this? One gets the impression he doesn't. The board gives no indication it will consider reversing its earlier decision on his contract. And obviously, he cannot act for the musicians when he has effectively been cut off from them by being (in effect) terminated.

As for the proposed Edmonton Philharmonia, we will probably have to see it happen to believe it, in spite of the excitement generated by the idea of larger sections, more engagements and the prospect of recording sessions. The \$500,000 offered by an anonymous donor to provide a quick fix for some of the symphony's money problems (their \$350,000 deficit, for instance) thickens the plot. If it comes, not too thinly disguised, from rich and powerful lobbyist Michael Ritter, the city's most visible proponent of the Philharmonia, does this mean he's given up the grander solution?

Among those of us who lack the resources to play the end against the middle, there are no winners, though

some may be energized by the controversy. To be sure, the attempts by classical music reporters to make sense of the various plays are almost as entertaining as the contortions of the main players. I too have taken a swing at it. Writing for a weekly, however, I almost despair at my inability to provide up-to-date information on the controversy, so I gloated just a little when *Edmonton Journal* writer Larry Johnsrude made the mistake of saying David Hoyt, in his new position as "artistic director," had replaced Maestro Nowak. It was an understandable mistake; after all, isn't a director a director? But though he is not replacing Nowak, Hoyt is, in fact, shouldering responsibilities that would normally belong to the music director.

While Hoyt, who has been principal horn and frequent conductor, says repeatedly he has been doing similar work "for the past 17 years," what's most important is that he was on hand to do a necessary and somewhat thankless job. He deserves a new title, though the move solidifies him in his position as bridesmaid but never the bride. The musical community is unlikely to tolerate the orchestra's most visible position going to a local boy, no matter how talented and willing he might be, and Hoyt has given no indication he desires the job.

Another *Journal* writer, classical music columnist D. T. Baker, has bemoaned having to take sides (or even appear to be taking sides) in this controversy. His lament resonates with me—it's nice when a journalist admits humanity. I've been wishing for weeks that Calder and Nowak could just sit down and have a friendly chat. Perhaps the proposed facilitation process is the next best thing. ♡

# Hayden

In Concert

Feb 26 - Myer Horowitz - U of A

Skyscraper National Park

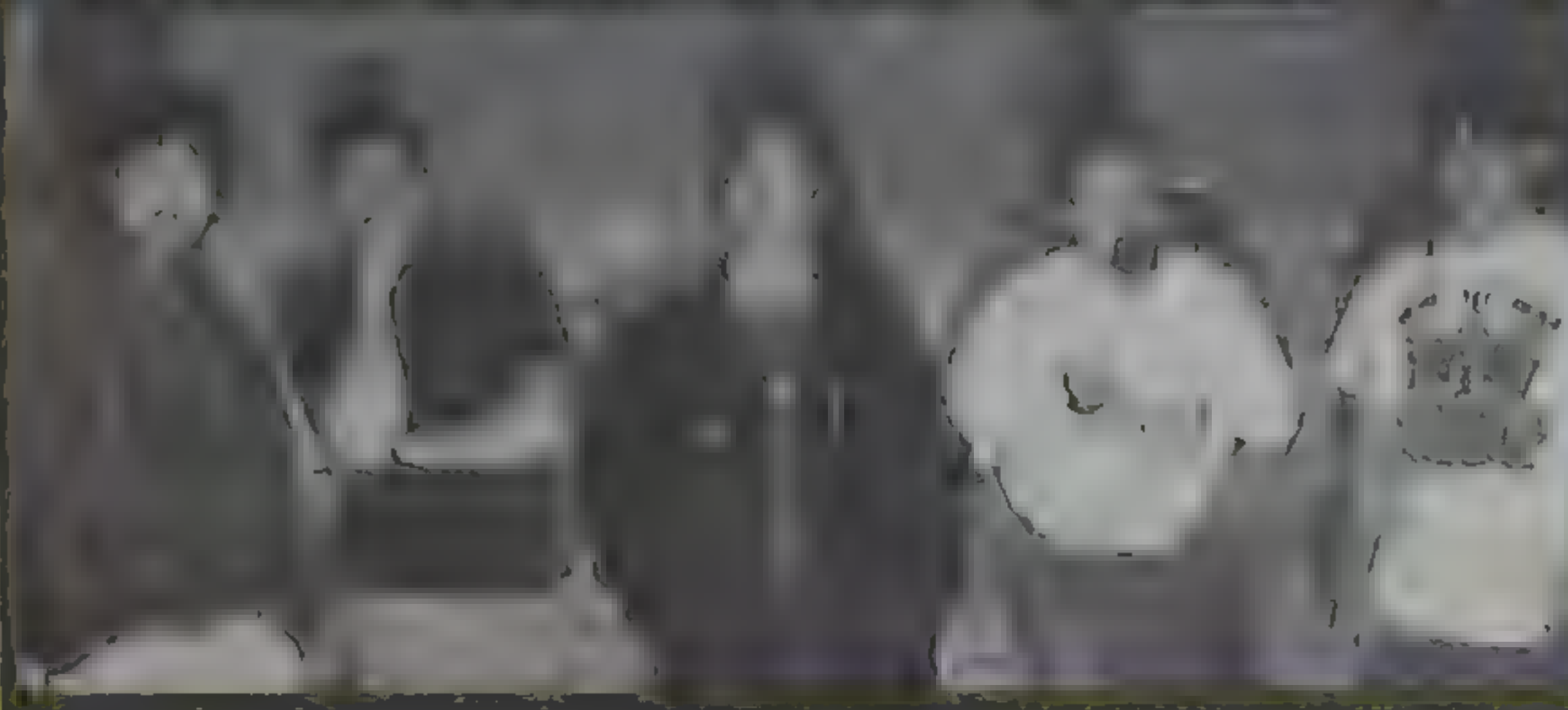
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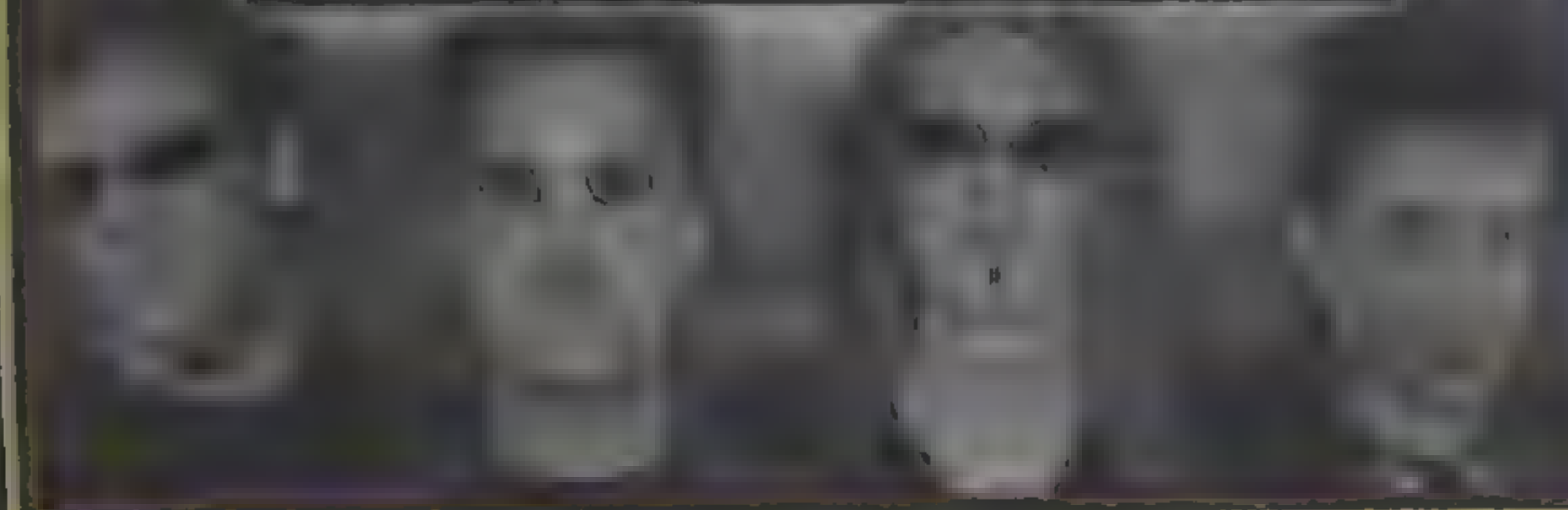
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BY CAM HAYDEN

## Hummel figurine

The next 10 days will see not one, not two, but *three* top blues acts making their way to Edmonton. Next weekend will see dates by Lisa Otey at the Yardbird Suite and Roomful of Blues at the Sidetrack Café, while Mark Hummel will bring his band to Blues on Whyte starting Monday.

Coincidentally, just a couple of days ago, I was cleaning out some bookshelves in preparation for some minor renovations and came across a handbill for a Mark Hummel gig at the old City Media Club in 1988. It was at that show that we were introduced to a young woman by the name of Sue Foley, who

was playing guitar in the band. As I recalled that night, I also found myself thinking about the long and musically satisfying relationship that Hummel has had with Edmonton. Year after year, different versions of Mark Hummel and the Blues Survivors have made their way to our town, each lineup slightly different, but each one delivering the goods on the bandstand night after night.

The glue holding it all together is, of course, Hummel himself. He was born in Connecticut and raised in California, where he took up the harp at age 15. His playing incorporates elements of Chicago, west coast and swing styles, most of which he learned listening to such legends as Little Walter, James Cotton, Sonny Boy Williamson, Lowell Fulson and George "Harmonica" Smith. Later he played alongside the likes of Charlie Musselwhite and Junior Watson (who, by the way, will be at Blues on Whyte in April), eventually releasing his first recording, *Playing in Your Town*, in 1985.

Hummel's love of the Chicago sound is showcased on his most recent disc (his sixth), *Heart of Chicago*. A tribute of sorts, the disc saw him recording with Willie "Big Eyes" Smith and Bob

Stroger of the Muddy Waters band. Dave Myers from the Little Walter band. Hummel has toured the west coast nonstop since *Playing in Your Town*. In fact, he's got a string of one-night stands in Montana leading up to his first Edmonton, and a quick peek at the end of 2002 sees him working the North America at both blues and club dates.

In addition to being a bluesman, Hummel has judged and performed at the Hohner Harmonica Championship in Germany. To add one more credit to Hummel's impressive bio. When I spoke with him a few weeks ago, he was putting together a series of harmonica festivals at clubs and venues in the Bay Area, "he enthused. We had done this before, but it was the most successful attempt, both artistically and financially."

Over the years, Hummel has honed his own sound as both a vocalist and harmonica player. In doing so, he has also embraced the idiom and been thoroughly modern bluesman while maintaining old-school sensibility. Don't miss him next week at Blues on Whyte.

Cam Hayden hosts the Friday Blues Party from 9 p.m. to 1 a.m. on the CKUA Radio Network, 90.1 FM and 94.9 FM. He is also a member of Blues International Ltd., a not-for-profit organization that promotes blues in Edmonton's Labatt 30.

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# Hayden comes out of hidin'

about  
live freedom  
media-shy  
inner

AN RUBINSTEIN

A guy who doesn't dig talk about his work or his personal life—a guy with the y to prefer communicating song—Hayden Desser ne as a surprisingly forth- low. Sitting on a snowboard- bench outside a breakfast Toronto's Little Italy on a arming-enhanced January n, he confesses

rd because  
er sports... or

sports, for that matter. evantly, he's also candid submitting to a string of

fen is set to embark on a ada solo theatre tour, a rare introspective singer-song- a him because people in the will be there to *listen* to the d in order to eliminate vari- cover charge, sound quality a location—factors which ermine how many people lub to see a band and not g with friends, something ed not to take personally d rather avoid—it means promo chores necessary to seats. How committed is a balancing this equation? appeared on the Mike ow last night! "I'm trying ts," he explains into the e I'm reaching new lows."

ion gig went well, actu- Hayden was nervous, all made a few mistakes and ything in the middle of a as even more nervous interview segment and ard a yarn about being y a squirrel. But the day y who feels "unnatural" because the only natural e marks is playing ed. Putting your our normal situation," he ays a good thing."

roller coaster of a career into less than a decade, ns like he's finally redis- normal." He emerged from indie anonymity in 1996 nning, homemade full-

length debut, the mournful and meaningful *Everything I Long For*. Jerry Seinfeld said it was his favourite album of the year, *Spin* magazine called it "vital" and Hayden went on to contribute the title track to Steve Buscemi's film *Trees Lounge*. Success? Sure. But life was getting complicated.

## "Over" night sensation

I remember checking out some much-talked-about, up-and-coming Toronto musician at the Rivoli on Queen Street during the *NXNE* music festival around then. The room

was crowded and loud and some of his songs were soft. But when Hayden played "When This Is Over," a gripping feedback-spiked narrative about the American woman who drove her car into a lake with her kids strapped into the backseat, everybody in the bar was transfixed. Hayden, deservedly, became a star.

While he doesn't have any horror stories about being chewed up and spat out by the music industry, something happened to Hayden after 1998, when his albums were released internationally and he started touring in the United States and beyond. His bio states that he went into hiding for three years; that's not true. He was still living his life and writing and playing music, he says—he just wasn't releasing anything to the public. Hayden had some personal reasons for remaining secluded. "If I talk about them, I'll weep," he says. Mostly he just wanted to *enjoy* making music again. And that took time.

Hayden bought a house in Toronto, began building a studio and went about assembling some songs. Musical friends would drop by and jam. Slowly, without any epiphany, an album started to emerge. He didn't want to do anything but create music, Hayden realized, and he had to make a living. So why not? "To me," he says, "it's all a matter of being able to sit down at an instrument and be completely free. In a lot of ways. Like playing for a few hours and not thinking everything you're playing that's half-decent has to be turned into something. Or that you have to find a chorus."

That relaxed, organic process evolved into last fall's *Skyscraper National Park*, an album of heartbreak and comfort, of bleakness and warmth. From thin, sparse guitar tracks to lush string and horn arrangements, from his low, growly vocals to a tender falsetto, Hayden traverses life's peaks and valleys on this record.

## From Park to drive

Finishing *Skyscraper National Park* gave Hayden a rare (at least lately) sense of accomplishment. He decided to hit the road, and all but one of his gigs at small Canadian clubs were sold out. That "shocking" success, despite one annoying night in Regina with a "ridiculous" amount of chatter, convinced him to take a run at this theatre tour, venues he's only been able to book sporadically in the past. "I thought now was the time I could get away with it," says a deadpan Hayden. "Do it now—because I could be dead soon."

On one *Skyscraper National Park* track, "Dynamite Walls," which is structured around a drive into the mountains, Hayden sings, "It doesn't matter what any of us is looking for/We'll never find it because/It's not even there." Written after a long, draining tour with a band, Hayden says the song captures what he was feeling at the time. "I came to the conclusion that it wasn't there," he says. "But you know how it is when you're in the middle of a situation... despite your better judgment, you don't see it."

On another track, "Carried Away," Hayden juxtaposes a lighthearted, whimsical soundscape against lyrics about a doomed relationship: "Maybe you could tell him/That from the day you met him/You've been liking him less and less." Hayden thinks "Carried Away" could possibly be the most poppy song he's ever written, so he had to throw in something sad. "That might have been a subconscious way," he says, "for me not to make something too uplifting." He laughs. Moodiness and melancholy, coupled with a sense of humour. Methinks he's going to be okay. ☺

Hayden

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## Bourne-again musicians

Bourne and MacLeod are dancing and celebrating once more

By DAVE JOHNSTON

Even after all these years, Bill Bourne can still be taken by surprise. Take his reunion with old cohort Alan MacLeod.

"He's an interesting musician," he starts. "He's the greatest piper ever on the war pipes—there are very few people who can sound that good. Not only that; he's very familiar as a flamenco guitarist, which is something I never knew about him. He's thinking about getting some heels on his boots."

Bourne is audibly excited about working with MacLeod again. There

were a lot of reasons for the pair to part ways back in 1992, the guitarist and poet says, mostly because of their jump into major-label waters. After snagging a Juno for Best Roots and Traditional Album in 1990 for their first album, *Dance and Celebrate*, they were snapped up by Attic Records. Their next album, 1992's *Moonlight Dancer*, failed to have the impact of the first one, which caused more strain than it was worth for them.

"The music business is a crazy, convoluted extreme place," Bourne laughs when asked about the lessons the experience taught him. "You have to be willing to go with the flow."

According to Bourne, there were even more reasons for the pair to reunite, but he says it's more of a case of planetary alignment than anything else. "I remember I played a gig last fall, and someone requested a song

from *Dance and Celebrate*, I played it and I thought to myself, 'Wow—this is as relevant now as it was 12 years ago, if not more so. People were always asking when we were going to tour again, and I told Alan about it a couple of times and we decided to go ahead with it.'

### The noise in the box

An ill-fated deal with the new Song Corp has locked up their previous albums, so it became apparent that the pair needed to get some new into the hands of fans. What subsequently became the re-released *Bootleg* started off as a series of tapes Bourne had of various sessions and live performances. The pair did during their first incarnation. MacLeod brought three of his songs in, then Bourne added a few of "Which Way," due to also appear on his upcoming solo album later this year. "We sat around and listened to a bunch of different stuff," Bourne says. "It was very enjoyable."

There's no other way this would have come together. Bourne says he has a very easygoing relationship with MacLeod, and when he acknowledges they've both changed people during the 10-year hiatus, the bond is still strong. "We've changed the better, I think," Bourne chuckles.

Now the two have embarked on a tour that has already taken them through much of the country and soon see them venturing as far as California next month. Not long after that, they plan to sit back in the studio to record a proper full-length album. "There are tons of ideas," he says.

Does this mean people can expect to hear Bourne and MacLeod playing together years from now? "As far as I can see, I don't see any reason to back away from it," he draws a very healthy, creative and mystic atmosphere right now. "I got to be an optimist, or else."

Bourne and MacLeod  
The Rev Cabaret • Thu, Feb. 21

## HORIZON STAGE

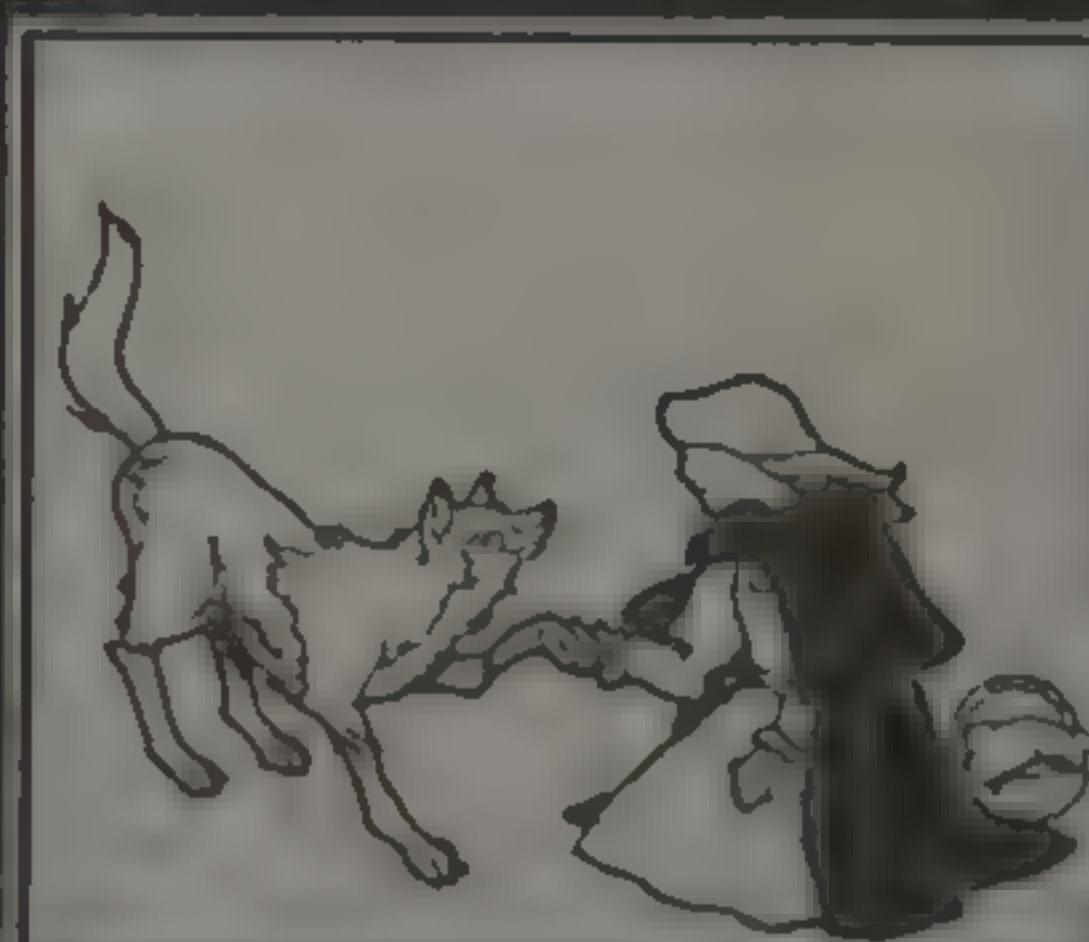
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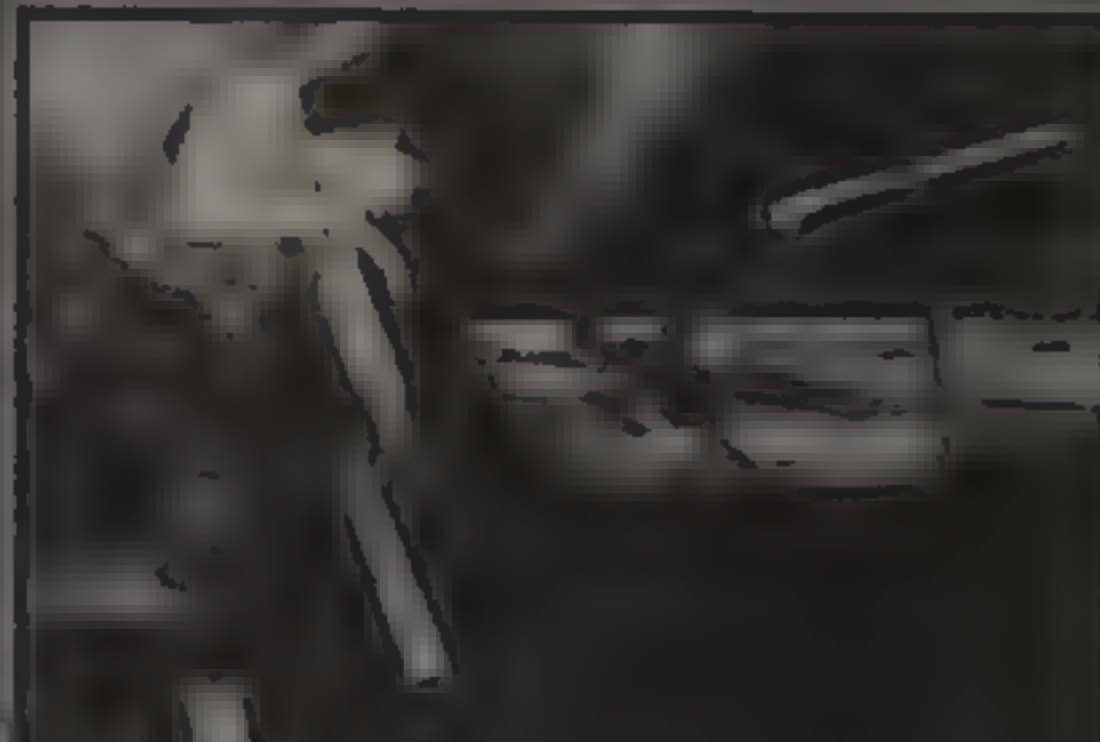
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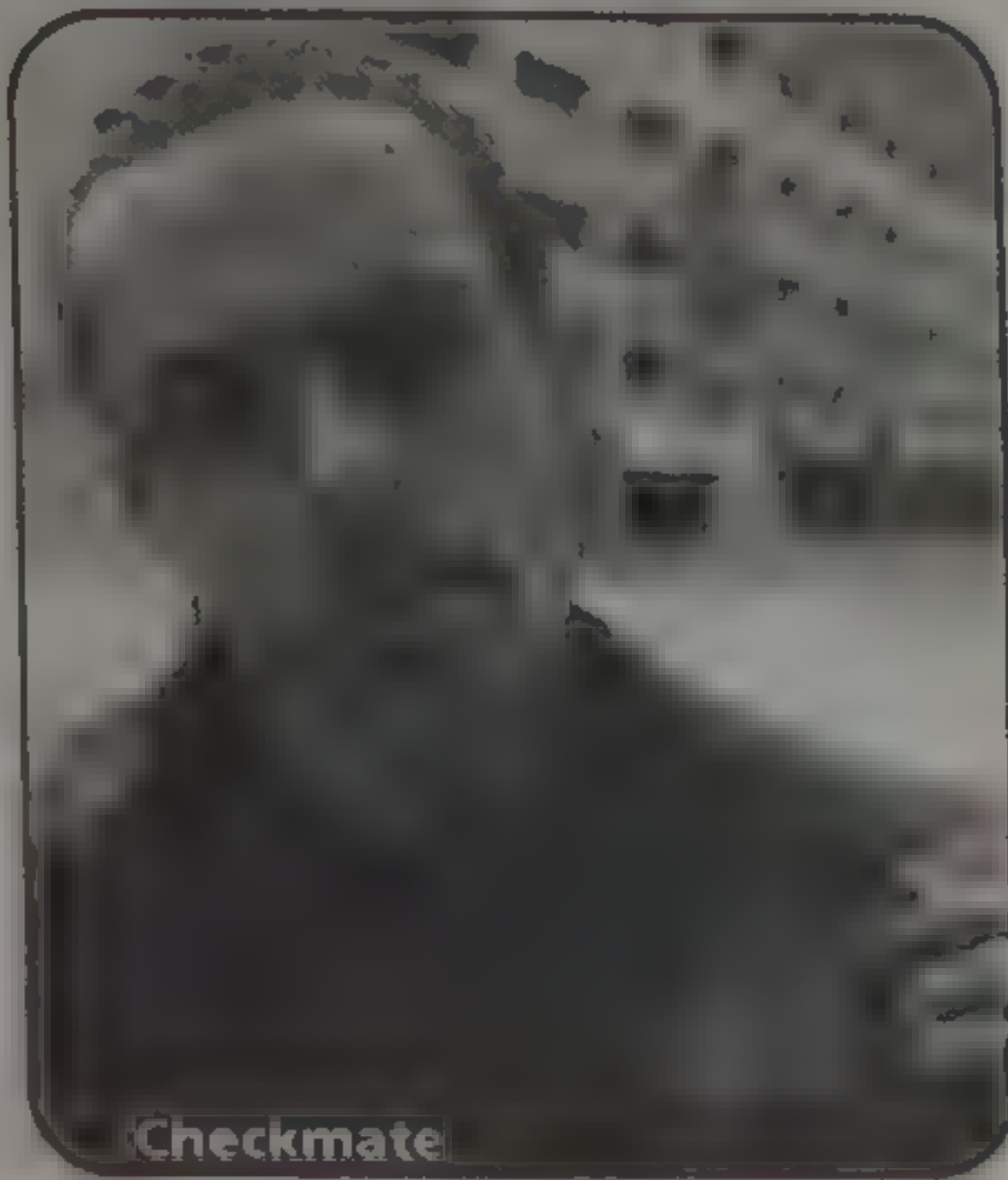


# Checkmate's no pawn in hip hop industry

come to the  
the MC wants  
couver to  
take T.O.

heard by a broad audience, he doesn't make his music in order to receive shiny plaques. "Awards are for critics," Checkmate says. "They're not for artists, producers and writers to do the critics' jobs."

One audience Checkmate is critical of is record labels. He feels that artists frequently make their music to please their labels, not themselves or their immediate fans. After "Northern Touch," Checkmate was immediately approached by various record



Checkmate

## hip hop profile

he 1995 Soundwar MC battle, a Vancouver event that features MCs from across the U.S., Checkmate was ed into the hip hop and pro- the hottest he city—with a victory over his current. Soon after, the Rascalz im to fill a guest spot on the "backwork" from their now- album *Cash Crop*. The track became an underground across Canada, and it was- before Checkmate was called showcase his technique on Award-winning "Northern ongside Thrust, Choclaire, Offishall and the Rascalz. te the success of "Northern Checkmate doesn't think ceremonies mean much to's career. Though he'll admit attendant publicity can usician get their music

labels. "Some cats would try to get me to change my style," he says. "They wanted me to be a little softer and more crossover, and nobody was giving me the room to grow." But Checkmate didn't feel that he was quite ready for a major-label deal at the time.

### Corp becomes corpse

In fact, it wasn't until he was approached by two friends, Adriano and Alfonso DiNuzio—the founders of Double Up Records—that Checkmate felt comfortable enough to ink a deal. That led to the release of his latest album, *Welcome to the Game*. The disc was originally slated to be released almost a year ago—it was finished and ready for distribution

as far back as April of 2001. After six months of negotiations with Song Corp. (and numerous trips from Vancouver to Toronto), Double Up Records decided to sign a distribution deal with the small T.O.-based company—despite warnings from Maestro, who was dissatisfied with his own deal with Song Corp. at the time. One week before *Welcome to the Game* was to be released, Song Corp. went belly-up.

"After that, we didn't know what to do," Checkmate recalls, "so we just started shopping again to see if anyone wanted to distribute the album." The quickest way to get the album out, he says, was to sign a deal with SPG Music. In the end, the album was delayed six more months until last fall. Though frustrated,

SEE PAGE 34



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# TAKE THE ROAD LESS TRAVELLED

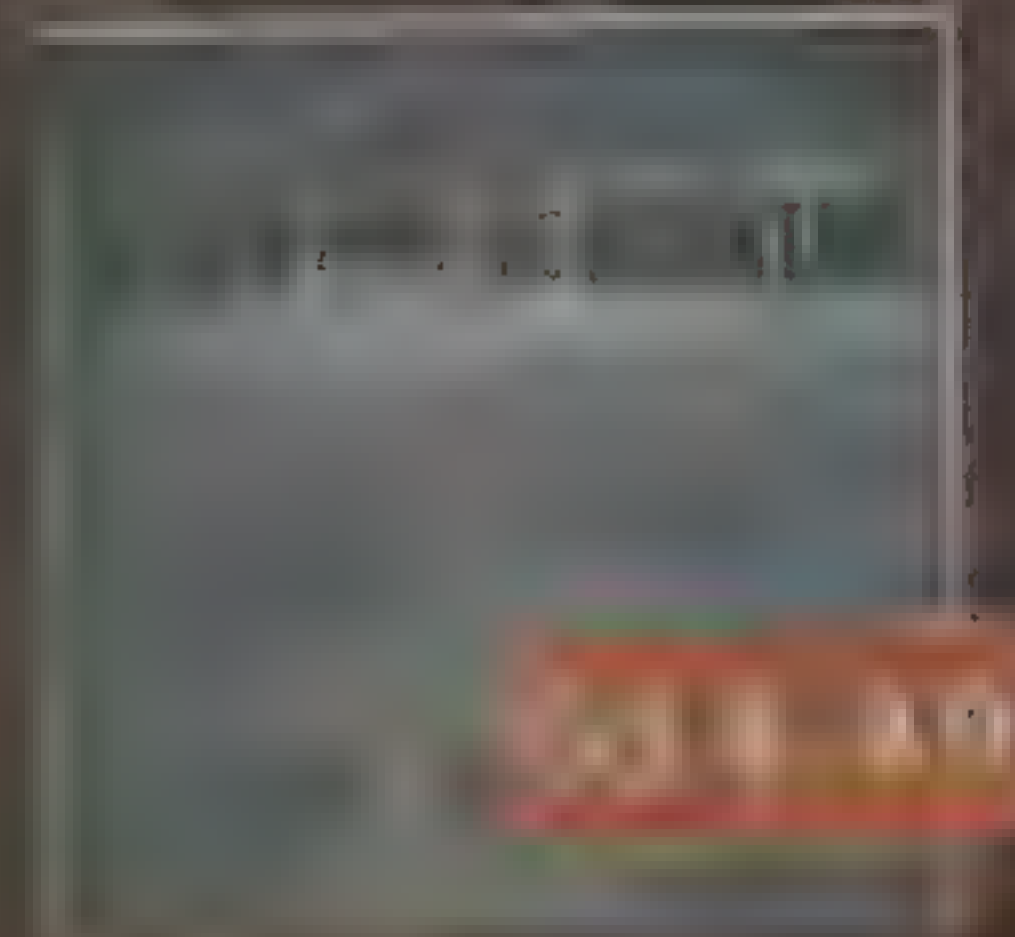
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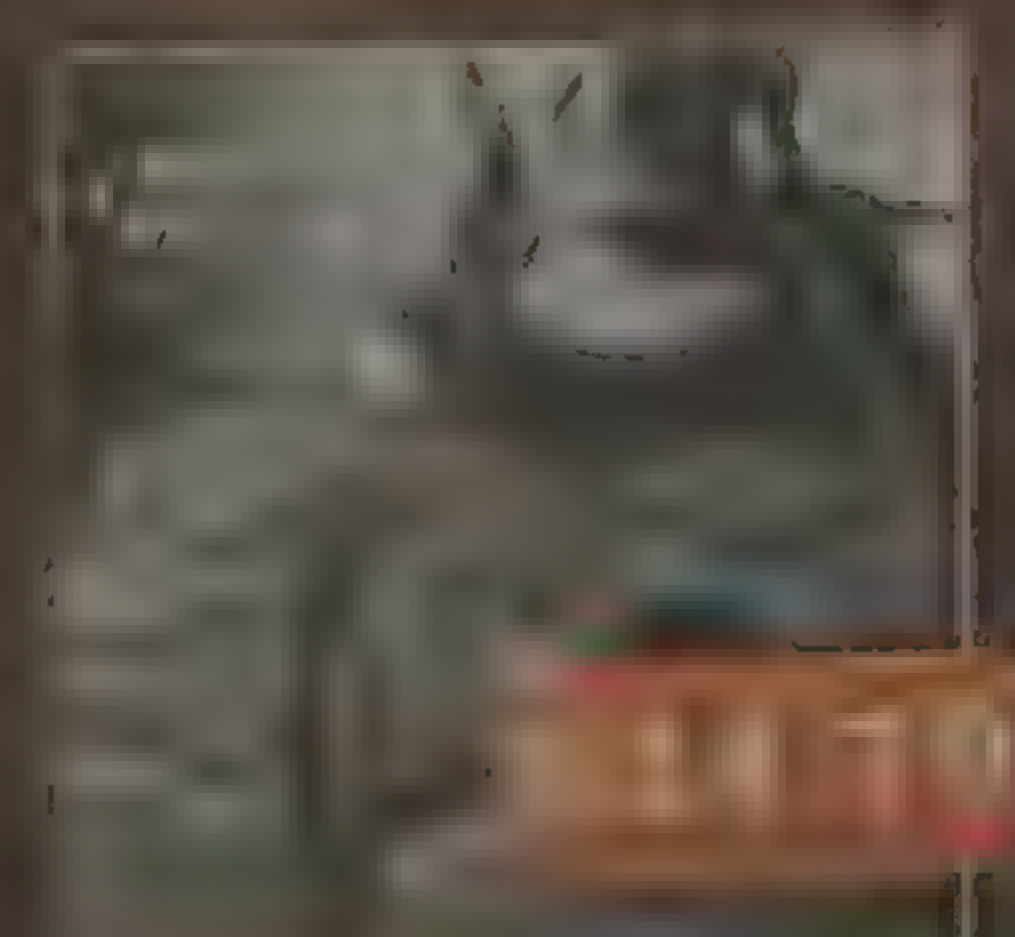
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By DAVID STONE

**Welcome to the jungle**

Is there a renaissance of drum 'n' bass happening here in Edmonton? If you ask people like Nick Samalack, the answer would have to be a resounding "Bo, selectal Yes, indeed!"

Samalack, who spins and MCs under the name Degree, is a member of local production company Subterranean Sound, one of the presenters of last Sunday's appearance of UK drum 'n' bass selector Andy C. The show was a sweaty, rammed success, but this isn't the only reason Samalack believes that tough breakbeats have a bright future in this city. "It seems to me that the right people are pulling their pants up and doing what needs to be done finally," he says. "It seemed like people were kinda sleeping on the chances they've had for the last couple of years. People didn't seem to be grouping together and becoming a true community before."

If Samalack has his way, drum 'n' bass will shake off the elitist veneer it's created for itself. One of the reasons Subterranean Sound even exists, he says, is to provide an all-inclusive environment for people to enjoy all the different flavours of the jungle sound.

"We respect everyone else who has come before us and everything they have ever done to keep the sound alive over the years, for sure," he stresses. "It's just time for all of us to come together and do something with this."

"The music does have that elitist stereotype," he continues, "and it's mostly because it is far different than most electronic music out there, like the whole MC thing, rewinds and such. I don't want to say it has an elitist following, but people tend to become purists about it. I mean, the majority of drum 'n' bass heads are not into hard house, you know what I mean?"

But creating a club night that would open the sound up to more people was one of the reasons Subterranean Sound started Trauma Thursdays at Lush Nightclub. It's been a relative success so far, welcoming artists like Dara, Slip 'n' Slide and DJ Craze to the decks over the past few months, as well as a roster of locals. The quality of the latter, Samalack says, is the key to Edmonton's burgeoning glory. "We have a lot of DJs right here in Edmonton that are as good, if not better, than some of the out-of-town guests we've brought in," he enthuses. "Someone like Phatcat is a stellar DJ. He could really go anywhere in this country and hold his own."

The quality of the music also has restored people's faith in the genre. Quality singles are being produced again, Samalack says: "A few years back, the music started getting really dark, almost to the point where it drove the female contingent out of the scene. Now it's coming back to vocals and the hardcore resurgence. It's a lot more musical and a lot happier."

The fact that tracks by Andy C, DJ Zinc, DJ Hype and DJ Rap are beginning to cross over to breakbeat, 2-step and even house DJs is a sign of healthy growth. "There's an attempt by DJs to expand their sound and try to bring something back. It may not go hand-in-hand with each other, but guys like DJ Hype are learning from their 2-step productions that they can apply to their drum 'n' bass music. They're trying not to pigeonhole themselves."

On the local front, there are several individuals trying to make music, including Samalack himself with Phatcat. "Rolodex and Scott Cartridge are probably the top-notch guys in town right now, though," he says. "Their stuff is really stellar."

Toronto might be the current Canadian capital of drum 'n' bass, Samalack says, but Edmonton will soon be making itself heard. "It's tangible. I mean, we'll never have the sheer num-

bers like they do in Toronto. Andy C went to show, every- done right and it worked in a lot of it has to do with pro- We've had problems with but we know how to fix the got the talent, that's for sure

**Plug it in**

With the renovations done, B lane, a.k.a. Junior Brown, is re- ebrate his birthday in style when J-Dub drops in the sp- house set. McFarlane recent- week of 12-hour days hach- side of his downtown club bar and add some addition- And if you can find it in your by Lush on Saturday as we myself and cohort Derkin s- progressive house, trance an- octane house music. We re- your regularly scheduled read-

## Urban Weekly

**BACKROOM VODKA BAR**—10324 Whyte Ave • WED: The Forum, deep/progressive House, and intelligent drum and bass, with Robert Alan and DJ Calus • THU: Deja Vu, house with Johnny S, Khadija Jetha and guests • FRI: Pilot Episode, with Simon Locke, Tripswitch and guests • SAT: Flava, hip-hop with weekly guests

**BLACK DOG FREEHOUSE**—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megalorice • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spill Milk

**CALIENTE NIGHTCLUB**—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invoiceable, MC J-Money and Rude Boy 45 • SAT: guest DJs • SUN: Ladies Night, with DJ Invoiceable, MC J-Money and Rude Boy 45

**CEILI'S IRISH PUB**—10338-109 Street, 426-5555 • MON: Playa, funk, soul and deep house with Junior Brown

**CLIMAXX AFTERHOURS**—10148-105 St. • (780) 425-2582 • THU: guest DJs • FRI: Thunder Dave, Slav, Mr. Anderson, LP • SAT: Wil Danger, Donovan, Protege, Ryan Mason

**CRISTAL LOUNGE**—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Spincycle, DJ Invoiceable and guests—FEB 23: 4th Anniversary Party, with Immortal Skyhawk (Calgary) and DJ Invoiceable

**DEVLIN'S**—10507-82 Ave, info 437-7489 • SUN: beats with DJ Calus and Robert Allen

**EUPHORIA**—4605 - 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sesek, Travisty and Devilish

**FLY**—10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

**HALO**—10538-Jasper Ave, 423-HALO • THU: Soul What?, with Echo, Slacks and Shortround • FRI: How Sweet It Is, hip-hop and R&B with Urban Metropolis (DJ Ice, Kwake) • SAT: For Those Who Know., with Junior Brown, Amadeo, and Ryan Mason—FEB 23: J-Dub (Chicago)

**IRON HORSE**—8101-103 Street, info 438-1907 • WED: Freeflow, house with DJ Johnny Five • FRI-SAT: Alix DJ

**LUSH/THE REV**—10030A-102 St., 424-2851 • WED: Main—The Classic, retro with DJ Loki; Velvet—progressive house with Ariel & Roel • THU: Lush—Trauma, drum 'n' bass & jungle with residents Phatcat, Deegree, Skoolee and guests—FEB 21: "Freshly Cut" with Ikon and Leevon • FRI: Main—Wheels, house with Remo Williams and Bobby Torpedo and rotating guests; Velvet—Underground, alternative & retro with Eddie

Lunchpail • SAT: Turbo, prog- house with alternating resident- 23: David Stone, Derkin; Velv- with Rerun and Sundog

**MAJESTIK**—10123-112 St. • with residents Tripswitch, Sweet- Hard House with residents Cr- Charlie Mayhem • SAT: Crunchee and guests

**NEW CITY COMPOUND**—10- 4578 • TUE: Likwid Lounge— and indie Rock, with DJ Bluejay, and Suburbs—Atmosphere, old school hip hop, with Cool Curt and S- urbs—Saturdays Suck, with D, Rofeelya • SUN: Suburbs—S- w/Kool Hand Luc, Remo Williams and

**PARLIAMENT**—10551 Whyte Ave • er, drum 'n' bass with Celcius, MC F/X, J.Me. J., and guests

**RED'S**—Phase 3, West Edmont- Mike's Mondays • TUES To Saturday Night Party, with Hypno Sundays

**THE ROOST**—10345-104 St. • Roots, R&B and hip-hop with Alvaro • FRI: Upstairs: house with Diabolik, Topaz, Yvo and guest

**SAVOY**—10401 Whyte Ave, 438-0 Rock, with DJs Rich and Shane • Ariel & Roel • SUN: French Pop, with

**SQUIRES**—10505-82 Ave, down Local Motive with rotating Genome, Kryptokane and guests Astrotrip, Robert Allen

**THE SPOT**—10148-105 St. (late • THU: Ladies Night, with Ds Pink, Slav, Ambiguous • FRI: T SAT: Infinity, trance and hard house ing DJs (Tnstan Newton, Vaas, Daz)

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behind them. But it's Disc Two that really does it for me. From his Mexican trumpet cover of Dylan's "It Ain't Me Babe" with June Carter Cash to his duet with Dylan on Bob's achingly beautiful "Girl From the North Country" to the live, raucous San Quentin Prison recording of "A Boy Named Sue" and "Highwayman" with Willie, Waylon and Kris Kristofferson, it's clear why Cash is considered royalty. His deep bass voice is so absolute, and it's been so consistent over the last half-century, that even his take on "The Wanderer" with U2 sounds magnificent. ★★★★★ —DAN RUBINSTEIN

## CRANES FUTURE SONGS (INSTINCT)

"Here comes the future," sings Alison Shaw (in a little-widdle-girl voice that makes Gwen Stefani sound like Marianne Faithfull) on the leadoff track from the Cranes' new disc, *Future Songs*. If that line and the album title are true, the music of the future will consist of atmospheric, airy ballads sung against a gentle but eerie soundscape of guitars and samplers, with lyrics that use such a simple, stripped-down vocabulary that they may well have been created using one of those refrigerator-magnet poetry kits. (Here, for instance, are the complete lyrics to "Don't Wake Me Up": "Oh I dream so/Oh I feel so/Just to be so.../Over and over/And over and over/And over and over we go/The sun is rising/High above me/Feels like in heaven/Oh, don't wake me up.")

The overall effect is like a cross between Julee Cruise and Portishead, and while the brother-sister team of Jim and Alison Shaw don't quite cast the same hypnotic spell over their listeners that those other two acts routinely do—their music is a little too hushed, their lyrics a little too circumspect—*Future Songs* is still an effectively moody listening experience, even if it is kind of easy to forget you're listening to it even if it's still playing on the stereo. But maybe we'll have more important things to think about once the future gets here anyway. ★★★★★ —PAUL MATWYCHUK

## BUDAPEST TOO BLIND TO HEAR (EASY STREET)

Despite the Hungarian moniker, Budapest is a group of Brit-rockers, and at first it's easy to be cynical about their derivative-to-the-max sound, which lifts elements from all the Brit-pop acts of the last decade who have combined sweeping arrangements and cathartic songwriting. Pre-Kid A Radiohead, the Verve, Travis... take yer pick.

But after a couple of spins, it becomes apparent that leadman John Garrison is actually a decent songwriter, which alone lifts Budapest above most of the Brit-clone pack. (Trust me, over the last five years I've heard some truly insipid Radiohead knock-offs.) "Further Away" soaks Garrison's guilt-ridden treatise on being the one who ends a relationship in layers of mournful guitars, while the Richard Ashcroft-influenced "Wake Up Call" builds into a successful pop song thanks to Garrison's unusual vocal bridgework.

So if you have a few spare bucks kicking around and absolutely dig that

Radiohead/Verve/Travis style, then a trip to Budapest might well be advisable. ★★★★★ —STEVEN SANDOR

## JOSH ROUSE UNDER COLD BLUE STARS (RYKODISC)

Despite all the A-list critical praise Josh Rouse received for his first two albums, his "beguiling" debut *Dressed Up Like Nebraska* (or so says *Billboard*) and last year's *Home* (which showcases his knack for the "homespun tune," according to New York's *Time Out* mag), I haven't been overly impressed with any of his work to date. Rouse's third release, unfortunately, keeps this streak alive. My complaint has nothing to do with Rouse's abilities as a singer/songwriter; it's just that his songs sound too polished, too overproduced, to generate the emotional pull they're striving for.

*Under Cold Blue Stars* is a fine album, but most of the tracks (which meander between the blue-lit cool of a Joe Henry and the folksy narratives of a John Wesley Harding, with a dash of poppy U2 blended in) seem destined for the film and television soundtracks where a couple of his earlier songs have ended up. Granted, that swells the bank account, but there's also a price to be paid for being so marketable and smooth: your music tends to sink into the background a tad too easily. I enjoyed Rouse's effort to tap into the rhythms of the natural world on this disc, which gives even some of the studio-heavy numbers an earthy feel. And "Summer Kitchen Ballad," especially the "it's a gray world" refrain, is perfect accompaniment for walking north across the High Level Bridge while trying to make eye contact with drivers stuck in rush hour traffic. If only Rouse got outside more. ★★★★★ —DAN RUBINSTEIN

## BELL BIV DEVOE BBD (BIV TEN/UNIVERSAL)

Although the days of airbrushed jeans and tags on hats are long gone, the influence of Bell Biv Devoe on the dress, sound and mentality of the R&B industry persists. Their latest album is full of club beats and catchy harmonies but brings little originality to the table. From the first track, "Sic Wit' It," BBD announces their return to the music scene, but corny lines like "Eeny meeny miney moe, that's Bell, he's Biv, A-Yo I'm Devoe" won't be winning them any points for creativity.

The bulk of the album follows the same formula as the club hit first single, "Da Hot Shit (Aight)," with a few exceptions. "In My Crib," probably the tightest track on the disc, gives us a peak at what could have been. The song focusses on a girlfriend turned deviant and displays an extremely comfortable vocal by Ricky Bell and a surprisingly on-topic rap by Ron Devoe. The second single, "Breezy," is another club song which will likely enjoy moderate success. But despite the mostly intriguing lyrics and concepts on the album, the repetitive production on BBD's album will hold BBD the band back from reaching their full potential. ★★★★★ —SEAN AUSTIN-JOYNER

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## IT'S A BELL RINGS AN THE WINGS (BAD TASTE)

It's Log! It's better than bad; d. In fact, this qualifies as a "bitchin'." While I would-these fine Swedes as lo-fi (their bio does), that doesn't the fact that this record is Goddamn amazing! They've all the good aspects of dy, American Analog Set and Yo La Tengo, combined them ight proportions and filtered ough their bleak Nordic per-. The album is sparse, well-, and somehow depressing ting at the same time. Lyrical-ongs are loosely tied together ng motifs of alienation, isola-bleak optimism. For instance, g line on the record states, d our way through the ashes t left of our plans." And if that gh, their human drummer's is Rönström. Umlaut-tastic! ★★★★★ —WHITEY HOUSTON

## JOHNNY CASH THE ESSENTIAL (RAZOR AND TIE)

Cash turns 70 years old on 26—"What? He's not 90?" a marked upon hearing the and the record biz is celebrat-an in Black's milestone b-day ack of re-releases. Expanded of five vintage albums cut 1959 and 1967 are being mid-March, but the high-his round of retrospectives is ntial Johnny Cash, a double-pilation spanning a wide g... remarkable and euvre. (Although a guy like d probably never, ever use "oeuvre" himself.) *Essential Johnny Cash* is chronologically, opening mpling of campfire cowboy e... at Sam Phillips's ... in the mid-... the definitive version of "I ne," produced by Phillips in re, as are playful numbers sic train song "Hey Porter" inging "Get Rhythm." Even m accomplished nothing st it reminded me just how these oldies were. But e. Much more.

... with membe-ards like "Ring of Fire" and High and Rising—you can feel the floodwaters swirling r ankles as Cash's jaunty ... vocals build sub-e "ooohhhh" crooning



## Checkmate

Continued from page 31

Checkmate is relieved that the album eventually came out. "The delay hurt us in the marketplace," he says, "but I know the album's good." And his next release is already in the works, featuring guest appearances by DJ Revolution and Eminem prodigy Royce the 5'9". But Checkmate isn't counting on future projects to maintain his reputation in the music industry; instead, he's relying on his roots in the hip hop community, which he treasures dearly.

### Zim city

The Zimbabwe-born artist was introduced to the world of hip hop at a young age: his cousin was a DJ in a sound crew and kept him up-to-date on the latest trends and music coming from the U.S. and England. Although the commercialized rhythms of R&B dominated the club scene at the time, it was the insightful

lyrics and thumping beats of hip hop that intrigued Checkmate the most. When he moved to Vancouver in 1988 at the age of 15, he was surprised to see the city had not embraced hip hop to the same extent. To his shock, most of the kids in his age group would rather listen to classic rock than the younger, fresher sound of hip hop. "It was bizarre to me that kids my age were listening to music that their parents listened to, like the Rolling Stones, Aerosmith, Led Zeppelin and other stuff from the '60s and '70s," he says.

But it didn't take long for Vancouver's youth to be drawn in by the gold chains and Raiders jackets. The combustible production of Public Enemy, the educational messages of Boogie Down Productions and the pioneer work of Maestro Fresh-Wes quickly made an impression on Checkmate's new home, and he was one of the first to recognize the change. "1988 was about the time when things started crackin' around here," he says. "That's when hip hop really took off, and I was just in

the right place at the right time."

Despite its late inauguration into the hip hop community, Checkmate says Vancouver has many advantages over Toronto, especially the seemingly untouchable status of the city's tight-knit family of MCs. "I'm king of the castle over here," he boasts, "and there's really not anybody who can fuck with us. If there is, we've known them for years."

Checkmate admits that when he goes to Toronto he has to humble himself significantly. The Toronto crowd, after all, is still more partial to its own talent, like Kardinal Offishall, Choclair and Ghetto Concept. But that's a double-edged sword. "When Kardinal does a show in T.O.," Checkmate says, "the whole city knows. But I've been to three Kardi shows in Vancouver where the turnout was questionable."

### Van fiction?

Despite the disadvantage of living so far away from Canada's musical core, Checkmate says he's ready to put in

the work to get the rest of the country to pay attention. And while he's undoubtedly benefited from the trailblazing of Vancouver's first international hip-hop group, the Rascalz, Checkmate feels that there is still considerable new ground to be broken. "There was nobody at all before [the Rascalz] from Vancouver," he says. "They set a bit of a path for me to walk on, but it's still a rough path.... Vancouver's still searchin' for an identity. I think that's going to come with a predominant MC, and I'm looking to be that cat."

Still, the competition to gain exposure within the city is fierce, and he'll have to beat out groups like Swollen Members and the Rascalz themselves for the title. "We've got lots of love here, but the city's not at the point where it should be.... It's tough being an underground MC, because you always feel that you should be getting paid more and get more respect. I guess some cats just get tired of that; I just feel that they're selling themselves short."

The younger generation, the

ones who scoop DMX's albums off HMV shelves in droves—who hold the future of the industry in their hands, Checkmate says. Unfortunately, they can as easily ruin the genre as they can build it. "They're calling themselves heads, but don't know what they're doing," he says. "Believe the Hype," he says. "They don't know 'Criminal Minded' who Scott LaRock is. That's mind-boggling to me. I'm mad at them for not knowing who they're wack, Checkmate says. "And when they want to know why they're wack, Checkmate says. "They're going to come down to the level where they don't know their music. Kids don't understand why it's important," he says. "It's important because when you don't have a history—and all you've got is music to draw from—you're going to be trash. Why? Because most of the new music is trash." ☐

Checkmate's album *Wellcome to the Game* (Double-Up/SPG) is in stores now.

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# appears is not enough

ney's not a girl, yet an actress in ball *Crossroads*

CATHERINE WALSH

day, teen pop stars knew place. They sang in malls, ame brief sensations and eir time was up they grace- ired into obscurity, emerg- tionally to star in Broadway s or pose for *Playboy*. And h it's interest- mtemplate y hilarit- s to New a the Block we breathe a sigh of relief ever came to pass.

I feel I have to ask: Britney, you want from us? dy an omnipresent fixture s culture existence, Britney s taken the plunge into act- g in the vacuous coming- n *Crossroads*. As children, ney Spears), Kit (Zoe Sal- nd Mimi (Taryn Manning) hat they would always ends. But these pals have art over the years—so far they no longer even speak. ggles with being a nerdy d her longing to know the ho abandoned her. Mimi is and Kit, although popular, with her own insecurities. e a road trip to California, imi hopes to audition for a eard label, Kit will surprise e and Lucy will confront her They hitch a ride with a s, slightly older guy (hon- pal Ben, played by Anson d rediscover their friend- e learning important les- it life, love and laughter.

isn't the only singer in the after much coaxing, Lucy veniently falling in love ) tries to convince her let her become a singer. e, in between the slumber fessionals between Lucy, imi, Ben exemplifies the ost perfect boyfriend: he's eate, understanding ears for extended periods e not necessary to the plot.

I don't want to ruin the movie for anyone, but if you've predicted that they have car trouble and the only way to pay for repairs is to compete in a karaoke competition, you're getting warmer. Incidentally, if someone can explain to me why what is obviously the sleaziest bar in Louisiana has a live-mixed karaoke night hosted by Kool Moe Dee, I will shower them with gifts.

## Spearwax?

Britney's performance is almost uni- formly waxen, coming to life only when she's singing. There are some surpris- ly good performances, though: Anson Mount and Taryn Manning strive to achieve genuine moments and portray their charac- ters with a subtlety that the script simply doesn't deserve. Dan Aykroyd does his best as Lucy's over- ly protective father, and Kim Cat- trall is wasted in her minute-long scene as Lucy's mother.

The most surprising thing about this movie was that it was directed by a woman (Tamra Davis, whose odd- ball résumé includes such guy-orient- ed comedies as *Billy Madison* and *CB4*). While I realize that the sexual marketing of Britney Spears began long before this film, the fact that the movie opens with her singing and writhing in her underwear is slightly disturbing, as are Davis's "accidental" down-the-shirt camera angles. The subplot of the movie is simple: will Britney—er, I mean Lucy—give it up to the man she loves?

Watching *Crossroads* is a lot like watching Guns 'n' Roses' video for "November Rain"—the story is easy to follow for a while but suddenly becomes unnecessarily complicated and frustrating. You find yourself asking "Who are these people? What just happened? Why are they doing that?" Not long after, you just get pissed off and say, "Who cares?"

My advice? Do yourself a favour. Hold out for Vanilla Ice to do another movie. ☺

*Crossroads*  
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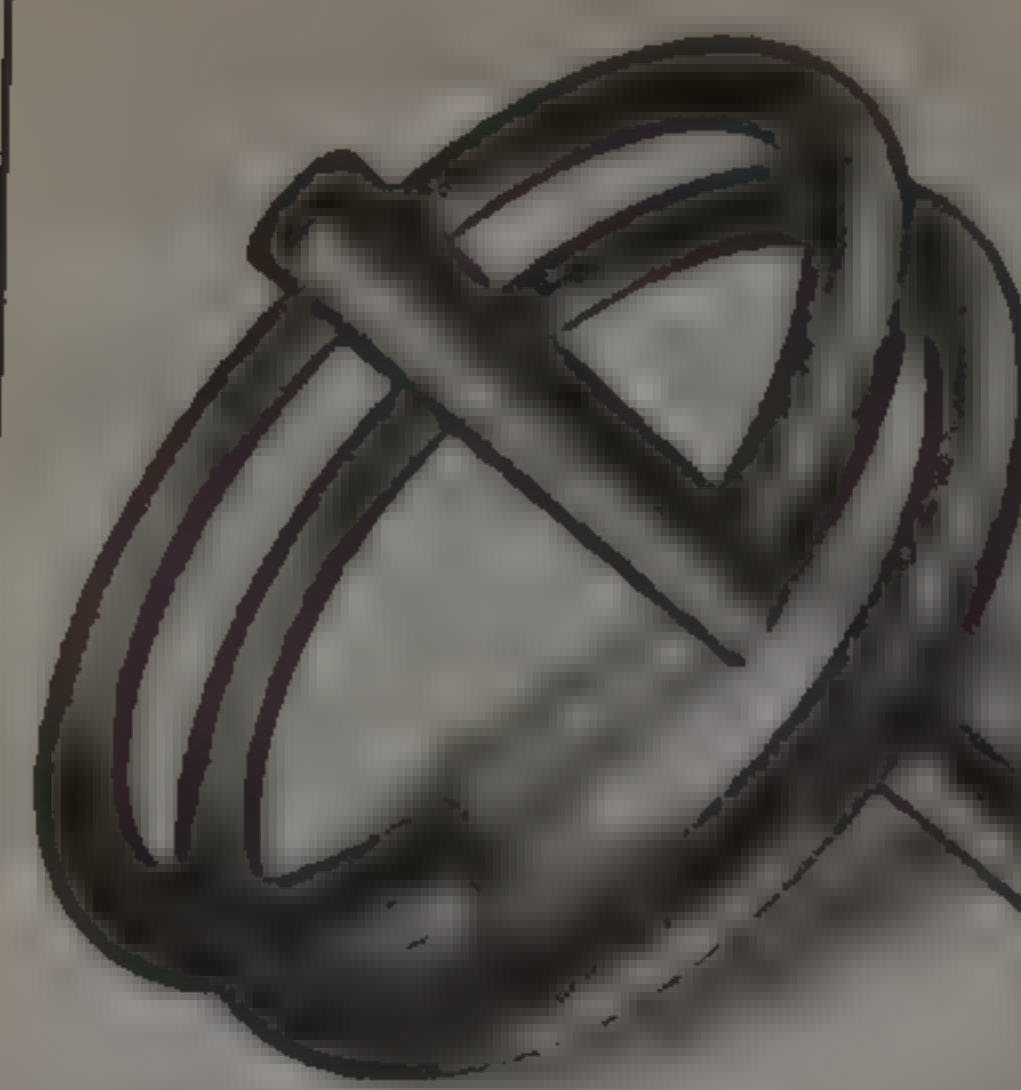


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## Soul brother number one

*Solitude* takes you deep, deep inside a Saskatchewan monastery

By KEVIN MAGER

**S***olitude*, which was directed, produced and co-written by Saskatchewan filmmaker Robin Schlaht, focuses on three main characters. There's Brother Bernard, a monk played by Lothaire Bluteau (who's still best known for playing the title role in Denys Arcand's *Jesus of Montreal*, and I'm pleased to see Bluteau give a more expressive performance this time out, a difference I accredit to the character types, not to an improvement in acting—Bluteau shows formidable talent in both films). His path crosses with teenaged Michele (American actor Vanessa Martinez) and Linda, a worldly 30-something urbanite (Wendy Anderson). Their lives intersect at a Saskatchewan monastery, where they have all retreated to pursue their own private journeys.

Schlaht received wide acclaim for the films *Sons and Daughters* and *Moscow Summer*, and he has incorporated their documentary style into *Solitude* as well—most evidently during the first half hour, in which we discover what life is actually like at a modern-day monastery. Visually, the place is more institutional but just as austere as one might expect from a group of people living together in the service of their god, but the monastic landscape doesn't weigh upon the viewer as heavily as you might imagine. Schlaht's interior scenes are bright, even if the conversation always isn't.

Although their relationship is frosty at first, Linda and Michele begin to warm to each other after sensing a kinship between their



pasts and their struggles to overcome them. That said, neither is quick to relate many details about herself, with Linda seeming quite happy to act from behind the guise of civil pleasantries, while Michele remains somewhat reluctant to put aside her impetuous 19-year-old persona and assume more adult responsibilities. Anderson receives more than her fair share of bad lines from the screenplay, but Martinez makes up for any script failings with a gutsy, convincingly realistic performance.

## Monk tank

And at least the dialogue between Linda and Michele serves as a respite from Brother Bernard's tortured internal monologues. Bernard is both unsure of his faith and inexperienced in the ways of the outside world; having just returned to the monastery from a school of some sort, he's beginning to question himself and his place in the chain of

being. But rather than into some sort of blossoming-of-Bernard cliché, Schlaht, while making it clear that the daily life of Brother Bernard is not enough to satisfy his needs, ends the film with character's ultimate fate still in the air. Importantly, Bernard does not look toward Linda or Michele to satisfy his desires. Though the women languish in varying degrees of loneliness, neither is relegated to the role of a renegade monk out of interest. How refreshingly unexplored that decision is, and more pleasurable is Schlaht's sensitive exploration of Michele's sexual desires.

Michele develops a crush on Brother Bernard, a resplendently sideburned monk (Peter (Bill Hugli), a gifted musician) and Schlaht subtly conveys the development of their relationship simply through her longing and his chaste ignorance. The relationship is suitably frustrated. Michele, who also complains that she isn't given her due respect in the working world because she's a woman. The same seems to be true for Linda, whose heated phone conversations and a letter/journal (read surreptitiously by Michele) reveal a painful relationship with the monastery. Is a lesbian budding between Michele and Linda? Though there are many suggestions so, Schlaht doesn't put it

*Solitude* is a rarity in that it focuses on internal pursuits as being more important than outward ones. Schlaht is generous with landscape shots but tight-fisted with script—characters develop through talking us through the process. Fortunately, *Solitude* is a movie in which characterizations are effectively conveyed through their surroundings. Schlaht also uses sound to strong effect in a manner that defamiliarizes the ordinary and renders each moment of these experiences as, well, unique.

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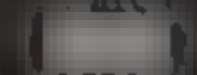
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## FILMWEEKLY

## NEW THIS WEEK

**Dead Man** (M) Johnny Depp, Gary Farmer, Lance Henriksen and Robert Mitchum star in *Ghost Dog: The Way of the Samurai* writer/director Jim Jarmusch's stark, dreamlike 1995 Western about a disoriented Easterner wandering through the badlands of the Old West, accompanied by a philosophical native. Showing with Judith Norris's animated short *Red Buffalo Skydive*. Zeidler Hall, The Citadel; Thu, Feb 21 (7pm)

**Dragonfly** (CO) Kevin Costner, Kathy Bates, Kathryn Erbe and Joe Morton star in *Ace Ventura: Pet Detective* director Tom Shadyac's supernatural romance about a doctor who comes to believe that his late wife is trying to contact him from beyond the grave.

**Iris** (GA) Judi Dench, Jim Broadbent, Kate Winslet and Hugh Bonneville star in *The Ploughman's Lunch* director Richard Eyre's acclaimed film about the romance between British writers John Bayley and Iris Murdoch, and Murdoch's tragic final years as a victim of Alzheimer's disease. Based on Bayley's memoir *Elegy for Iris*.

**The Queen of the Damned** (CO, FP) Aaliyah, Stuart Townsend, Margarete Moreau, Lena Olin and Vincent Perez star in *In Too Deep* director Michael Rymers' gothic horror novel about an ancient Egyptian vampiress who rises from her 6,000-year-long slumber and immediately starts plotting to rule the earth alongside rock star vampire Lestat.

**Solitude** (M) Lothaire Bluteau, Vanessa Martinez, Wendy Anderson and Eugene Lipinski star in Canadian director Robin Schiaht's indie drama about three lonely people searching for their place in the universe while spending the summer in a Saskatchewan monastery. Zeidler Hall, The Citadel; Fri-Mon, Feb 22-25 (8pm)

## FIRST-RUN MOVIES

**Amélie** (P) Audrey Tautou and Mathieu Kassovitz star in *The City of Lost Children* director Jean-Pierre Jeunet's whimsical, wildly imaginative fable about a lonely young Parisian woman who begins secretly performing good deeds for the unhappy people in her neighbourhood. In French with English subtitles.

**A Beautiful Mind** (CO, FP) Russell Crowe, Jennifer Connelly, Ed Harris and Paul Bettany

star in *How the Grinch Stole Christmas* director Ron Howard's uplifting biopic about John Nash Jr., the Nobel Prize-winning mathematician whose research laid the groundwork for the "game theory" of economics, and his lifelong battle with paranoid schizophrenia. Based on the book by Sylvia Nasar.

**Beauty and the Beast** (SC) An IMAX presentation of the 1991 animated film about the romance that slowly blossoms between a young woman and a formerly handsome prince labouring to lift the spell that has transformed him into a hideous animal. Songs by Alan Menken and Howard Ashman.

**Big Fat Liar** (CO, FP) Frankie Muniz, Amanda Bynes, Amanda Detmer and Paul Giamatti star in director Shawn Levy's kiddie comedy about a junior high student whose school essay is stolen by a Hollywood producer who transforms it into a blockbuster movie.

**Black Hawk Down** (CO, FP) Josh Hartnett, Tom Sizemore, Ewan McGregor and Eric Bana star in *Hannibal* director Ridley Scott's vivid war film, an account of the disastrous 1993 Battle of Mogadishu, which began with two U.S. helicopters being shot down and ended with the deaths of hundreds of Somalis and Americans. Based on the book by Mark Bowden.

**Brotherhood of the Wolf** (CO) Samuel Le Bihan, Vincent Cassel, Monica Bellucci, Mark Dacascos and Emilie Duquenne star in *Crying Freeman* director Christophe Gans's genre-smashing supernatural martial-arts thriller about a young 18th-century detective on the trail of a mysterious creature who has been slaughtering peasants in the south of France. In French with English subtitles.

**China: The Panda Adventure** (SC) *Dominick and Eugene* director Robert M. Young's IMAX documentary about Ruth Harkness's work with giant pandas in the remote forests of China.

**Collateral Damage** (CO, FP, GR) Arnold Schwarzenegger, John Leguizamo, Francesca Neri, John Turturro and Cliff Curtis star in *The Fugitive* director Andrew Davis's action flick about a man who takes it upon himself to track down the terrorist responsible for the death of his wife and child.

**The Count of Monte Cristo** (CO, FP) Jim Caviezel, Guy Pearce and Richard Harris star in *Waterworld* director Kevin Reynolds's swashbuckling adaptation of the Alexandre Dumas novel

about a falsely imprisoned man who embarks on an elaborate scheme to escape from jail and wreak revenge on the man who framed him.

**Crossroads** (CO, FP) Britney Spears, Taryn Manning, Zoe Saldana and Dan Aykroyd star in *Billy Madison* director Tamra Davis's teen road movie about three high school friends bonding all over again during a car trip to a music contest in Los Angeles.

**Gosford Park** (CO, FP) Maggie Smith, Helen Mirren, Eileen Atkins, Kristin Scott Thomas, Kelly MacDonald, Michael Gambon, Emily Watson and Clive Owen star in *Short Cuts* director Robert Altman's satirical, densely populated murder mystery, in which aristocrats, servants, Hollywood producers and bumbling detectives intermingle at a British country estate in the 1930s.

**Harry Potter and the Philosopher's Stone** (CO, FP) Daniel Radcliffe, Emma Watson, Rupert Grint, Richard Harris, Alan Rickman and Maggie Smith star in *Mrs. Doubtfire* director Chris Columbus's big-screen adaptation of J.K. Rowling's massively popular children's book about a boy's eventful first year as a student at a magical school for wizards.

**Hart's War** (CO, FP) Bruce Willis, Colin Farrell and Terrence Howard star in *Frequency* director Gregory Hoblit's WWII courtroom drama, set in a Nazi concentration camp, about a young law student who must defend an African-American fellow prisoner against accusations of murder. Based on the novel by John Katzenbach.

**I Am Sam** (CO) Sean Penn, Michelle Pfeiffer, Dakota Fanning, Dianne Wiest and Laura Dern star in *Corrina, Corrina* director Jessie Nelson's sentimental weepie about a mentally handicapped single father who goes to court to retain custody of his seven-year-old daughter.

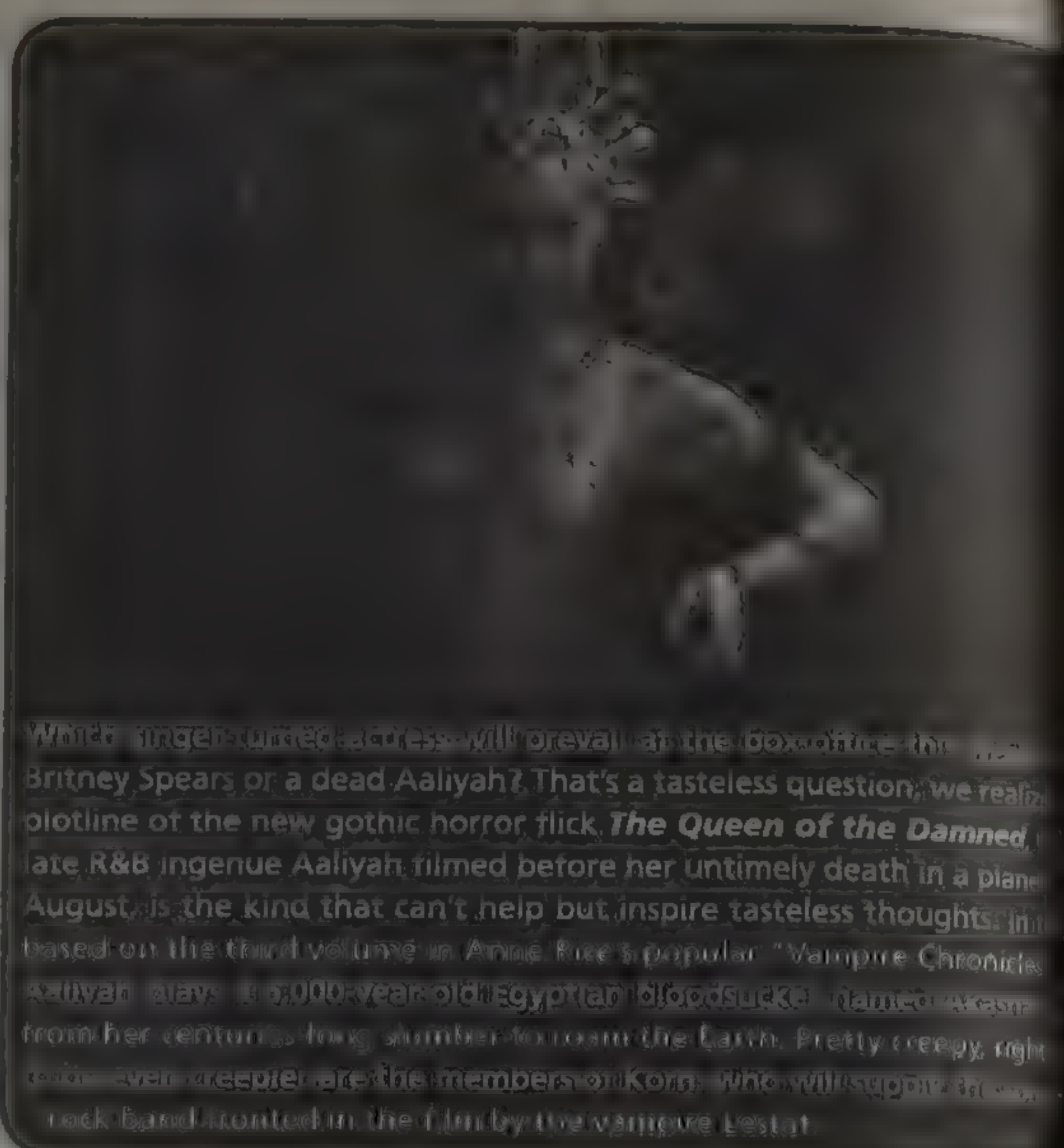
**In the Bedroom** (CO, GR, P) Sissy Spacek, Tom Wilkinson, Marisa Tomei and Nick Stahl star in director Todd Field's powerful domestic drama about a New England couple whose marriage begins to fall apart as a result of their son's affair with an older woman, newly separated from her abusive husband. Based on a short story by Andre Dubus.

**Jimmy Neutron: Boy Genius** (CO) Writer/director John A. Davis's computer-animated feature, based on the cable TV series, about a klutzy but brilliant young inventor whose gadgets come in handy when aliens kidnap every adult in his neighbourhood.

**John Q** (CO, FP) Denzel Washington, Robert Duvall, James Woods, Anne Heche and Kimberley Elise star in *She's So Lovely* director Nick Cassavetes's melodrama about a broke blue-collar father who resorts to a desperate ploy in order to secure a life-saving heart operation for his critically ill son.

**The Lord of the Rings: The Fellowship of the Ring** (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen and Christopher Lee star in *Heavenly Creatures* director Peter Jackson's epic film adaptation of the first volume in J.R.R. Tolkien's series of fantasy novels about a quest to destroy an evil, all-powerful ring.

**Monster's Ball** (CO) Billy Bob Thornton, Halle Berry, Heath Ledger, Peter Boyle and Sean Combs star in *Everything Put Together* director Marc Forster's acclaimed drama about a racist Death Row prison guard who finds himself falling in love with the African-American widow of a man he has recently helped put to death.



World's ingenue-turned-actress will prevail at the box office this week. Britney Spears or a dead Aaliyah? That's a tasteless question, we realize. The plotline of the new gothic horror flick, *The Queen of the Damned*, late R&B ingenue Aaliyah filmed before her untimely death in a plane crash, is the kind that can't help but inspire tasteless thoughts. In the film, based on the third volume in Anne Rice's popular "Vampire Chronicles" series, Aaliyah plays a 6,000-year-old Egyptian bloodsucker named Aaliyah, who, from her centuries-long slumber, comes to roam the Earth. Pretty creepy, right? Even creepier are the members of Korn, who will appear in the film's rock band. Directed in the film by the vampire Lestat.

**Monsters, Inc.** (FP, GR) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Docter and David Silverman's computer-animated comedy about a little girl who accidentally steps through a portal into Monstropolis, the world all the creatures who lurk under beds and inside closets call home.

**The Mothman Prophecies** (CO) Richard Gere, Laura Linney, Will Patton and Debra Messing star in *Arlington Road* director Mark Pellington's eerie thriller, based on John Keel's 1975 nonfiction book, about a newspaper reporter investigating alien sightings in a small town in West Virginia.

**Ocean's Eleven** (CO) George Clooney, Matt Damon, Brad Pitt, Andy Garcia and Julia Roberts star in *Traffic* director Steven Soderbergh's remake of the 1960 Rat Pack cult film about a gang of hipster criminals with a plan to knock over three Las Vegas casinos on the very same night.

**Return to Neverland** (FP, GR) Disney Studios' sequel to their 1953 animated classic *Peter Pan*, set during the London Blitz, in which Wendy's niece Jane is kidnapped by Captain Hook and must be rescued by Peter Pan.

**Rollerball** (FP) Chris Klein, LL Cool J, Jean Reno and Rebecca Romijn-Stamos star in *The 13th Warrior* director John McTiernan's remake of Norman Jewison's prescient 1975 action movie, set in a future where the new sports sensation is a dangerous, hyperviolent blend of roller derby, hockey and gladiatorial combat.

**The Royal Tenenbaums** (CO, FP) Gene Hackman, Gwyneth Paltrow, Ben Stiller, Luke Wilson, Owen Wilson and Anjelica Huston star in *Rushmore* director Wes Anderson's offbeat, whimsical comedy about the

patriarch of a celebrated family of who makes a last-ditch attempt to rekindle his relationship with his estranged offspring.

**Snow Dogs** (CO, FP, GR) Cuba Gooding Jr., James Coburn and Graham Greene star in *Ally McBeal* director Brian Levant's comedy about a big-city writer who participates in Alaska's grueling 17-day Iditarod dogsled race. Very loosey-goosey. Based on Gary Paulsen's book *Winterdance*. Madness of Running the Iditarod.

**Super Troopers** (CO, GR) Jay Caruso (who also co-wrote and directed), Michael Ian Black, Brian Cox and Kevin Heffernan star in a wacky comedy about a gang of Vermont State Troopers who fight back when their outbacks threaten the elimination.

**A Walk to Remember** (CO, FP) Shane West, Peter Coyote, Hannah Moore, Shane West, Peter Coyote, Adam Shankman's small-town teen about a rich boy and a minister's daughter falling in love while preparing for the Christmas pageant. Based on the novel by Nicholas Sparks.

## LEGEND

CO: Cineplex Odeon  
EFS: Edmonton Film Society  
FP: Fanous Play  
GA: Garneau Theatre  
GR: Grandin Theatre  
M: Metro Cinema  
P: Princess Theatre  
SC: SilverCity IMAX  
WEM: WEM 464 858

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**Adults \$8, Child 4.50, Teen \$5, Senior \$6**

**Snow Dogs (G) 100min** 12:10, 3:20, 6:10, 8:20

**2 Monsters Inc (G) 93min** 12:20, 2:40

**2 Collateral Damage (14A) 114min Violent Scenes** 12:30, 3:00, 6:40, 8:50

**In the Bedroom (14A) 130min** 12:30, 3:00, 6:40, 8:50

**4 Super Troopers (14A) 98min Crude Content and Course Language Throughout** 12:30, 3:00, 6:40, 8:50

**Peter Pan Returns to Neverland** 12:40, 3:10, 6:20, 8:30

**FAMOUS PLAYERS**

PARADISE THEATRE 1111 11th Ave. S.W. 418-1067

**COLLATERAL DAMAGE (14A)** Violent scenes  
Fri Mon Tue Wed Thu 7:00 9:20 Sat Sun 2:10 4:30 7:00 9:20

**WESTPOINT 111 Ave. Grand Rd. 485-8916**

**A BEAUTIFUL MIND (PG)** Mature content  
Fri Mon Tue Wed Thu 6:40 9:30 Sat Sun 12:40 3:40 6:40 9:30

**GOSFORD PARK (14A)** Fri Mon Tue Wed Thu 6:50 9:50  
Sat Sun 12:50 3:50 6:50 9:50

**HART'S WAR (14A)** Fri Mon Tue Wed Thu 7:00 9:40  
Sat Sun 1:00 4:00 7:00 9:40 Wed 9:40

**JOHN Q (PG)** Mature themes Fri Mon Tue Wed 7:15 10:00  
Sat Sun 1:15 4:15 7:15 10:00

**GATEWAY 6 29 Ave. Calgary Trail 436-6977**

**CROSSROADS (PG)** Not suitable for younger children  
1:50 4:20 7:20 9:40

**HARRY POTTER AND THE PHILOSOPHER'S STONE (PG)**  
Frightening scenes 12:30 3:30 6:40

**MONSTERS, INC. (G)** 2:00 4:30

**RETURN TO NEVERLAND (G)**  
12:45 2:45 4:45 7:00 9:00

**QUEEN OF THE DAMNED (14A)**  
Violent scenes  
1:00 1:30 3:20 4:00 7:10 7:40 9:30 10:00

**ROLLERBALL (14A)**  
Violent scenes 9:45

**THE ROYAL TENENBAUMS (14A)** 6:50 9:20

**SNOW DOGS (G)** 1:15 3:45 7:10 9:25

**A WALK TO REMEMBER (PG)** 1:40 4:10 7:30 9:50

**SHOWTIMES EFFECTIVE: Fri, Feb. 22 - Thu, Feb. 28.**

**SILVERCITY WEM 443-2000**

**BEAUTY AND THE BEAST (G) IMAX 2D.** No passes, no coupons  
Fri 10:30 12:30 4:30 7:00 9:00 Sat Sun 12:30 2:30 4:30 7:00  
9:00 Mon Tue Thu 12:30 4:30 7:00 9:00 Wed 10:30 12:30 4:30 9:45

**BIG FAT LIAR (G) THX** 12:30 2:40 5:00 7:40 10:00

**BLACK HAWK DOWN (18A)** Gory war violence THX Fri Sat  
Mon Tue Wed Thu 12:35 4:10 7:45 10:40 Sun 12:35 7:45 10:40

**CHINA: THE PANDA ADVENTURE (G) IMAX 2D**  
Mon Tue Wed Thu 2:45

**COLLATERAL DAMAGE (14A)** Violent scenes THX Fri Sat Sun  
Mon Tue Thu 1:30 4:45 8:00 10:45 Wed 1:30 4:45 10:45

**THE COUNT OF MONTE CRISTO (PG)** Violent scenes  
THX Fri Sat Sun Mon Tue Thu 1:00 4:20 7:25 10:30  
Wed 1:00 4:20 10:30

**CROSSROADS (PG)** Not suitable for younger children  
THX 1:40 4:40 7:15 10:10

**GORILLAZ--LARGER THAN LIVE SERIES**  
THX Sun 5:00

**HARRY POTTER AND THE PHILOSOPHER'S STONE (PG)**  
Frightening scenes THX 12:40 pm

**HART'S WAR (14A) THX** 12:45 4:00 7:00 10:20

**JOHN Q (PG)** Mature themes THX Fri Sat Sun Mon Tue  
Wed 1:15 4:15 7:05 10:05 Thu 1:15 4:15 10:05

**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (14A)** Violent scenes THX Fri Sat Mon Tue Wed Thu  
1:10 5:10 9:10 Sun 1:10 5:10 9:00

**RETURN TO NEVERLAND (G)**  
THX 12:50 3:10 5:20 7:30 9:40

**QUEEN OF THE DAMNED (14A)** Violent scenes  
THX 1:20 4:30 7:20 10:15

**ROLLERBALL (14A)** Violent scenes  
THX 9:50

**SNOW DOGS (G) THX** 1:50 4:25 7:10

**A WALK TO REMEMBER (PG) THX** 3:50 6:50

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# The philosopher's pupil

John Bayley and Iris Murdoch share a rare marriage in *Iris*

BY CATHERINE WALSH

**B**ased on the memoirs of Iris Murdoch's husband John Bayley (*Elegy For Iris* and *Iris and Her Friends*), *Iris* traces the beginning and ending of a 40-year romance between one of Britain's most illustrious literary couples. A philosopher and author of 26 novels, British Intellectual Iris Murdoch met her future husband, a literary critic, at Oxford in the 1950s, where her sexually liberated, free-thinking ways, her outspoken opinions and sheer charisma, drew the attention of many around her, including Bayley, who soon married her. The pair lived happily together until Murdoch's death in 1999 from Alzheimer's disease.

Director and co-writer Richard Eyre tells the story by contrasting scenes showing Murdoch's gradual descent into her illness with those showing the young Iris and John at the outset of their relationship. Murdoch is clever, daring and free while Bayley is slightly bumbling, stuttering and awkward. But their shared love of words and language brings them together, and Murdoch gradually admits Bayley into her

own intellectual world. She is very much the leader in the relationship; that is, until she becomes ill and grows more and more dependent on Bayley simply to guide her through the day. But the well-structured script never lets the story linger too long in tragedy. The transitions between the two stories, although bordering at moments on the precious, are never clunky.

## Silent words

Literature and philosophy are everywhere in *Iris*. Both of the main characters are writers, language was an important part of their lives together and the movie emphasizes the importance Murdoch placed on language and her belief that without it, thought would be impossible. This conviction makes Murdoch's deterioration all the more tragic as she loses her ability to communicate with the outside world—including Bayley, who remains desperately optimistic that he will be able learn her new language and never have to relinquish her completely. Once fearless, Murdoch becomes frightened of the world, growing more and more tentative as she retreats into herself and gradually fades away.

Meanwhile, Bayley, who was once content simply to follow his charismatic wife through life, finds himself assuming more and more

responsibility for her even as he must remain a helpless observer in the face of her disease. Just as when they were younger, Bayley must struggle to keep up with her, but in a different way. She still eludes him, but this time there are no other suitors, no other competitors for her hand. Their home becomes more and more cluttered, their lives lose any sense of their previous familiarity and normalcy, until the woman we watched giving speeches and lectures on philosophy is sitting in front of the television, mildly puzzled by the Teletubbies.

## Judi, Judi, Judi!

The acting in this film is, quite simply, luminous. Judi Dench plays Murdoch with stunningly human simplicity, humour and compassion. Her younger self is played with great charm and wit by Kate Winslet, who vividly captures the carefree and reckless abandon of the young Iris. Jim Broadbent is exquisite as John Bayley, showing his constant delight with his wife, his fierce protectiveness of her, his optimism and his enduring love for her. Hugh Bonneville is equally endearing as the young John, both perplexed and

intrigued by this extraordinary woman. Although in many ways the young Iris and John are completely different characters than their older versions, their stories merge into a portrait of a tender love story. Murdoch and Bayley have a marriage that many may envy: a settled, supportive, private world in which each partner is utterly devoted to the other. And *Iris* shows us how they have grown, how they have changed and how they have remained the same.

For a film that sets out to tackle such a sombre subject, *Iris* treats its subject with a mixture of humour and sensitivity—the final message of the film is one of hope, one that moved me to tears. There are some who may complain that the film isn't biographical, that it says very

little about Murdoch as a tant literary figure. To me is not a biography at strength lies in its detail try and relay every detail and Murdoch's lives, but capture individual moments make up the essence of a relationship. Although *Iris* is a rate depiction of the Alzheimer's on its suffer their caregivers, the film more than a disease-of weepfest. It is, ultimately, an enduring love and devotion in the face of adversity. **D**

Directed by Richard Eyre  
Judi Dench, Jim Broadbent, Kate Winslet and Hugh Bonneville



Murdoch, my sweet: Jim Broadbent and Judi Dench in *Iris*

# Arrested development

*Super Troopers* is too shoddily made to be funny

BY PAUL MATWYCHUK

**E**arly on in the new comedy *Super Troopers*, our heroes—a squad of lazy, fun-loving Vermont highway patrolmen—stumble onto a crime scene: a trailer in which a woman lies dead, her head shoved into an animal dish.

Later, one of the troopers accidentally discovers a huge cache of marijuana hidden inside the trailer. This is a pretty lurid, sensational crime, but none of the patrolmen seems all that interested in actually solving the case; as always, most of their time is spent trading insults with the local cops, challenging each other to syrup-chugging contests and playing mind games with any driver unlucky enough to be pulled over by them (e.g., seeing how many times they can work the word "meow" into the conversation before sending the driver on his way). I don't think the lack of seriousness with which they regard the crime is intended as a satirical comment about the ineffectiveness of the U.S. government's war on drugs; instead, the cops' indifference simply seems like one

more accidental casualty of the dim, cheap-looking photography, the poorly staged action and the lazy, slapped-together script.

That script was written by the five stars of the film, a comedy troupe previously unknown to me named Broken Lizard. (Jay Chandrasekhar, who plays the easygoing trooper Thorny in the film, served as the director.) Like a lot of movies written by comedy troupes, *Super Troopers* is little more than a collection of individual bits and sketches strung along a clothesline, but too many of the skits the Lizards have come up with here dribble out without reaching a satisfying payoff. In the opening scene, for instance, three stoned college kids panic when a patrolman orders them to pull their car over and decide that one of them is going to have to consume all the pot, mushrooms and pills they have on them so that they won't get arrested. Chandrasekhar keeps cutting to the unlucky kid, sitting in the backseat, looking more and more wild-eyed as the officer interrogates the driver, but the big, climactic joke that everything seems to building up to never arrives.

Similarly, Chandrasekhar strews vague references throughout the film to an incident involving a schoolbus that got one character, an ill-tem-

pered idiot named Farva, demoted to desk duty—but when we finally get to watch this scene under the closing credits, the complete non-outrageousness of it is a huge disappointment. And the film returns to a running gag about an Afghan cartoon character named "Joe Chimpo" so often without ever explaining it—Chimpo's image even appears in the movie poster—that I wonder if it's an in-joke the troupe didn't even want anyone in the audience to get. (The tossed-off reference to the fine art of "Afghanistanimation" is funny, but it's not enough.) And there's something irritatingly complacent about the way the troopers are praised for being such wacky "rebels," even though they're not rebelling against, say, hypocrisy or corruption; their true enemy is anyone with the nerve to expect them to grow up and do their job properly.

## The sins of the Farva

Still, Kevin Heffernan elicits a few chuckles in some of his other scenes as the monstrous Farva, a near-sociopath who nevertheless

feels hurt when he's not invited to join in with his co-workers' activities. And there's an interesting (albeit completely undeveloped) subplot about Chandrasekhar's character's carefree common-law relationship with a woman he's had a child with. Daniel von Bargen (Commandant Spangler from *Malcolm in the Middle*), however, is wasted here playing the chief of the much-loathed local police force, while the brief appearance by Lynda Carter as the governor of Vermont goes unexplained, as if the joke that would justify the stunt-casting was accidentally mis-

placed in the editing room. At the end of *Super Troopers*, events conspire to allow all the heroes to get away with being sloppy and unprofessional real-life filmmakers. They aren't so lucky. A lack of believability in any of the heroes of a comedy, but it's hard to make a funny movie. **D**

Directed by Jay Chandrasekhar  
Starring Jay Chandrasekhar, Kevin Heffernan, Paul Soter, Steve Lemme and Erik Stolhanske



When a cop is pulled over, he gets pulled over: The Broken Lizard troupe in *Super Troopers*



## theatre preVUE

unrecognizable from the personas they present in their plays. At first, I figured they were saving their energy for the stage, but then I decided it would be more accurate to say that they simply see real life and the stage as two distinct places, and they respect the rules of both realms too much to behave the same way in each of them.

I spoke with Kennard and Turner last Friday morning, a few days before *Flux* was unveiled to audiences for the very first time. Here's our conversation.

**Vue Weekly:** The show is titled *Mump and Smoot in Flux*. Does this mean the show represents some kind of new direction for you or the characters?

**John Turner:** Uh... it *could* mean that. [Laughs uproariously.] I mean, one of the things we're running up against is, this is the first time we've done the show, and I guess one of the things the name implies is that nobody knows what's going on. We do so much of the show development in front of a live audience, and we haven't had that phase yet. Everything's up in the air.

**VW:** Is it fair to say that you don't really figure out what the show's about until much later in the process?

**JT:** No, we know what the shows are about right at the beginning. But how that manifests itself in terms of specific business isn't settled until... Well, the first 50 performances tend to have a particularly high rate of

change and development. But in no way is that detrimental to the show—don't wait until after 50 shows to come see it!

**Michael Kennard:** To answer your first question, we are looking for the moments where the characters are in flux, where they don't know what to do or how to react to what the other person says or does. And tied into that is the idea that Mump and Smoot are happy together, but on an individual level they're kind of messed up. They both reveal their inner turmoil, but not actually to each other. And that puts the relationship in flux, even though they're both happy in the relationship.

**JT:** As happy as Mump and Smoot get, anyway.

**VW:** The press release for the show says that it "deals with issues of death, sadness, the environment, relationships, balance, fear and love." Did you start out with these concepts that you knew you wanted to explore and that's where the camping trip idea came from, or did you start out with the idea of the camping trip and all these themes flowed out of that situation?

**MK:** Five years ago, we brought a show here called *Tense* that we did only 10 performances of, because right after that we were both injured. So when it came time to do a new show, we wanted to sort of reinvent that one. That show became *Flux*. It has the same setting, but a different premise.

**VW:** What's different about it?

**JT:** In *Tense*, Mump and Smoot were pissed off at each other right at the top. We started off ready to tear each other's heads off. And it never reached the full development, either, because we only had 10 performances of it. It's so different, too, because it's five years later for Mike and John. But we both love the camping setting—and it's a great setting for all the aspects of what Mump and Smoot do, playing with horror and spirituality.... We could probably do 10 shows in this setting and

Are you bent over a typewriter?

**MK:** With each show it's different. But with this one, we spent about a month before we came here writing, just getting a basic plot down and getting all the other elements together—set, props, music, all the photos. Then, when we got here, our director Karen was here and right now, this week, we've been going through the show scene by scene, improvising, and then setting stuff after improvising it. And then that'll change once there's an audience.

**VW:** When you say "setting out the plot," how fleshed out is it? Is it fairly detailed or it is still just a skeleton?

**MK:** Yes. It's basically just the actions Mump and Smoot are going through.

**JT:** It's what a play would look like if there was no dialogue.

**VW:** Are there a lot of false starts and discarded ideas or does it tend to flow pretty naturally? For instance, how did the scene with the two of you in those Spandex sleeping bags develop?

**MK:** Actually, last night was the first time we got into our sleeping bags and worked with the director and started exploring things.

**JT:** It's pretty cool, because I'd say that from beginning to end, everything's about us having a good time. We want to have fun doing this, we want to enjoy ourselves and have pleasure. The sleeping bag thing that could very well have come out of our saying, "We want to have a bunch of Spandex in the show." For some reason that occurs to us and we go, "Oh, that'll be cool." We have no image right away, but we figure it'll be fun to play with. Basically, in a sense, we're professional toymakers. And professional storymakers. So with the sleeping bags, we might wind up with 20 minutes' worth of material out of it or end up throwing

it all in the garbage five days later. We basically pursue it with improv rules, "yes and"-ing everything.

**VW:** Is there a sense where people tend to underestimate your skill as scriptwriters?

**MK:** Yes, but no. I mean, we put a lot of work into the script, even though it may look from the audience's perspective that there *hasn't* been a lot of work. But that's not the point. The point is that people come to watch Mump and Smoot and enjoy what they're going through. People don't come to see Mump and Smoot's great scriptwriting; they come to see Mump and Smoot having fun.

**JT:** I think that's a great compliment. In *any* theatre, you shouldn't be sitting there thinking, "Oh, what a great lighting design! Oh, what wonderful music! Oh, the direction's really good!" If you're thinking about

how good the direction is, then you're not in the piece. You're distracted; you're not involved in the play. I think most of the elements of what we do are not hidden; they're just not evident. And that's a good thing. I think it's great that we're underestimated on all those levels; no one pays any attention to any of that—and that's never what we do it for. It can be frustrating at times when people say, "Oh, you guys just get onstage and goof around." But it's not about getting respect from anybody except the audience.

**VW:** Do you still like being described as "the clowns from Hell" or are you sick of it?

**MK:** Well, we don't really have much control over that anymore. [Both laugh.] Actually, though, "clowns of horror" is the one that rings truer for us.

**VW:** Why's that?

**MK:** Well, we're not *from* Hell—we're from Ummono.

**JT:** And we're not evil. I mean, we do nasty, nasty things, but that doesn't necessarily make us... We're hellish clowns, maybe—we like to prance around in the dark stuff. But that's not all we do; we do nasty things, but we're not actually *evil*.

**VW:** In your press material, you talk about doing a "spiritually gothic" horror clown show.

**MK:** [Both laugh.] You like that?

**VW:** Well, I think people understand the gothic part of the description, but calling it *spiritual* may... I don't know, it may take some people a little aback. It might need some explanation as to what you mean by that.

**MK:** Well, basically, Mump and Smoot have their Ummonian god that they believe in and base all their big decisions on.

**JT:** Plus, we're trying to come up with an interesting description of a show we haven't written yet. Although those words *are* big elements of everything we've ever done. The first Fringe show we did here, *Something* in 1989, we hadn't written any of the scenes when we did the Fringe application about eight months before the festival. But it all ended up being true! Actually, it's probably a good part of the process, to figure out what you want to deal with, and being forced to articulate it helps you work out a formal structure in your mind.

**VW:** You both laugh whenever I ask these kind of philosophical questions, but I get the impression, though, that you really have thought a lot about the philosophy of what you're trying to do in these shows and that you have real principles that you try and obey each time out. Not to get hifalutin' about it,

SEE PAGE 44

# Ummono wrestlers

Mump and Smoot flex their clowning muscles in *Flux*

and Smoot's previous show, 1998's *Mump and Smoot in Some-thing*. The "clowns" from Ummono met up with a talking genie who granted them a wish after another, taking them on a phantasmagorical journey that eventually took them in outer space, floating across the stage in suits. In their new play, *Mump and Smoot in Flux* (which has its world premiere in this week), the two perhaps exhausted after all that time and space travel—go on a more modest vacation: a trip to the Ummonian wilderness. Once there, however, their friendship is tested by threats and personal crises they're not to talk about with the outside world (a bear lurking in the outskirts of the campsite). In the sixth installment in the series of Mump and Smoot, the chemistry between the characters Michael Kennard and John Turner seems as strong as ever; to imagine that the creative partnership they've developed to come up with each other and their director Karen Hines, is as private as instinctively meaningful to them. In real life, Kennard is Mump, the taller, bossier of the two, and Smoot is Smoot, the shorter, more impulsive and childlike of the two. The orange nubs on either side of his skull, like a pair of prehistoric antlers, are calm, easygoing and physically

make them all about different things

**VW:** I'm curious about how you start building one of these shows. Are you rehearsing and improvising in a studio?



# Let us compare mythologies

Doing Leonard Cohen is just more propaganda for poet's image

BY PAUL MATWYCHUK

I smiled at the opening image of One Yellow Rabbit's *Doing Leonard Cohen* as Michael

Green strolled out, completely naked, onto the Rice Theatre stage to casually warn the audience that the evening's entertainment would contain some nudity—and also to thank the show's sponsors. And I enjoyed the fluid, mysterious dance number (set to the instrumental "Tacoma Trailer" from Cohen's uneven 1992 album *The Future*) that followed it. Choreographer Denise Clarke and actors Andy Curtis and Rita Bozi began by moving the now-clothed Green across the stage like a marionette (or maybe one of those wooden puppets from the Robaxacet commercials) and ended by trading off distinctive body gestures—a foot rubbed against the back of the calf, a person dragged along the floor as they cling to a loved one's ankles, a man stabbing at his heart with an imaginary knife—that would reappear at key moments in the two hours of theatre to follow. Then Leonard Cohen took over.

I had no strong opinions either way about Cohen's work before seeing this play. Like most people, I'm a lot more familiar with his music than

with his writing. (I've never read *Beautiful Losers*, for instance, the 1966 novel, an adaptation of which takes up the second half of the play, but it's been my experience that not many Cohen fans have, either—the heartiest praise I've heard for it tends to be along the lines of "It's a great book to read if you're high.") And while Cohen has always struck me as one of those guys, like Kurt Vonnegut or Richard Brautigan or Tom

Robbins, whose work people tend to grow out of after their first year of university, I've always had a soft spot for recording artists who achieve success without being able to sing (you know—like Madonna); that, plus the fact that he supplied the music for one of my all-time favourite films, *McCabe and Mrs. Miller*, will always count in his favour as far as I'm concerned.

## The masculine mystique

Even so, I thought *Doing Leonard Cohen* was a drag. It takes the worst element of Cohen's work—his constant mythologization of himself as the rueful ladies' man, his habit of confessing to his selfish, lying, unfaithful, ain't-I-a-dog ways not as a way of exploring his or mankind's darker nature but simply to add another layer to his cloak of cool—and enshrines it. (Even when Cohen appears to be indulging in a bit of self-mockery, as when he sings about his "golden voice" in "Tower of Song" or says that when it comes to lamentation, he prefers Aretha

Franklin to Leonard Cohen, he's still positioning himself as the coolest guy in the room. True, in *Beautiful Losers*, he sloughs off all those darker, more unpleasant traits onto the polymorphously perverse F—but then he makes him so charismatic and irrepressible that he becomes the reader's favourite character anyway!)

Maybe I was simply looking for another kind of show than the one OYR set out to create, but I had hoped that the troupe would find a way of presenting Cohen's work in a manner that, without necessarily trashing it, nevertheless poked a little fun at the author's persona or peeled away the mystique surrounding it and exposed some of its contradictions or shortcomings—the way, say, Paul Schrader did with Yukio Mishima in his film *Mishima*, or David Cronenberg did with William S. Burroughs in *Naked Lunch*, or Noel Coward did with himself in *Present Laughter*, which finished its run at the Citadel last weekend. (At least Coward, unlike Cohen, was more than willing to occasionally make himself look foolish.)

But in *Doing Leonard Cohen*, it's hero worship all the way, which to me seems like a much less interesting approach to the material. Throughout the play, Michael Green acts as more or less a stand-in for Cohen himself, and the gap between Green's shrugging, regular-guy demeanour—his jokes about the size of his penis; the way, during uneasy moments, he occasionally shares a forced, grinning laugh with the audience like Joe Flaherty playing Sammy Maudlin—and Cohen's ever-present air of effortless, manly cool is one of the basic jokes



Tower of Song: Michael Green and Denise Clarke in *Doing Leonard Cohen*

of the show. When Andy Curtis recites the poem "Dear Mailer"—a shot across the bow of Mr. Macho Author himself, Norman Mailer—he makes his voice crack like an adolescent's. And I didn't get the feeling the show was making fun of Cohen (it's not Green who recites it, after all); it's more like Curtis is saying, "Can you imagine a meek little Canadian like me picking a fight with Norman Mailer the way Cohen did?"

## "Suzanne" takes you down

The suggestion that this play will at least appeal to hardcore Cohen fans seems almost too obvious to be worth making, but I'm not sure if even they will enjoy it much. Denise Clarke has devised some interesting choreographed movement to accompany the reading of the poems (and Clarke, with her wide, naughty-looking eyes and amazingly long, lithe body, is as watchable a performer as they

come—and you do get to watch her come several times), but I think the readings themselves lack dramatic excitement and variety of tone (Clarke's lacklustre reading of the poem that Cohen would later set to music as "Suzanne," which Cohen, is a particular disappointment). The adaptation of *Beautiful Losers* is similarly underdramatized to get lots of long, wild chunks of text lifted directly from the poem, recited by Green (what a Canadian even during the sex scenes, he stop talking!) but very few scenes almost no evocation of time or place.

The play is a milestone in respect: it's probably the first time the words "Bring the fish back to my anus" have ever been spoken on the Citadel stage. Hopefully the last. ♡

*Doing Leonard Cohen*  
Rice Theatre, The Citadel • To M...  
• 425

# Angels and insects

Love waves its antennae in thin but enjoyable *Eros and the Itchy Ant*

BY PAUL MATWYCHUK

One of the themes of Stewart Lemoine's charming new comedy *Eros and the Itchy Ant*

is that a work of art only suffers if you spend too much time analyzing and reading deeper meaning into it. That certainly puts a critic in an awkward position when it comes time to review the play; but, if nothing else, I'll try to keep this short.

The play charts the very tentative courtship between two extremely neurotic lovers: Franklin Cobb (John Kirkpatrick) is a lonely baker who one day finds himself inexplicably drawn toward a music conservatory where a group of six-year-olds are having a piano recital; Maxine Wall (Cathy Derkach) is the children's piano teacher. Franklin chats up Maxine after the recital is over, and while they're clearly attracted to each other, they get sidetracked by Franklin's preoccupation with a

Grade One piano exercise he desperately wants to hear, named "The Itchy Ant." He's convinced that this tune holds some enormous significance, and soon "The Itchy Ant" is the only thing Maxine can think about, too. Watching this unfolding romance from the sidelines (and rolling their eyes in exasperation) are two much more level-headed characters: Maxine's straight-talking gal-pal Wanda (Sheri Somerville), and Eros (an open-shirted, unshaven Jeff Haslam), the irrepressible owner of the bakery where Franklin works. He's Greek.

The news that Jeff Haslam is playing an irrepressible Greek baker is probably enough to sell people on this show all by itself. Haslam gives a big, funny, live-wire performance—he makes his entrance down the centre aisle of the Varscona Theatre, bouzouki music blaring from the speakers, flirting with every woman he passes and announcing, "Okay, hi, hello, it's me! Eros, son of Aphrodite! No kiddin', that's who I am! Eros!" And every 10 minutes or so from that point forward, Eros strides into the spotlight to offer his thoughts on the unfolding action, not to mention out-of-the-blue observations on love,

music and baklava—he's a big fan of two of them. (In one of the funniest scenes in the show, Haslam also gets to play one of Maxine's young piano students, a happy little kid named Kevin who Maxine reduces to tears by playing him the *Tristan* chord.)

## "Rye" comment

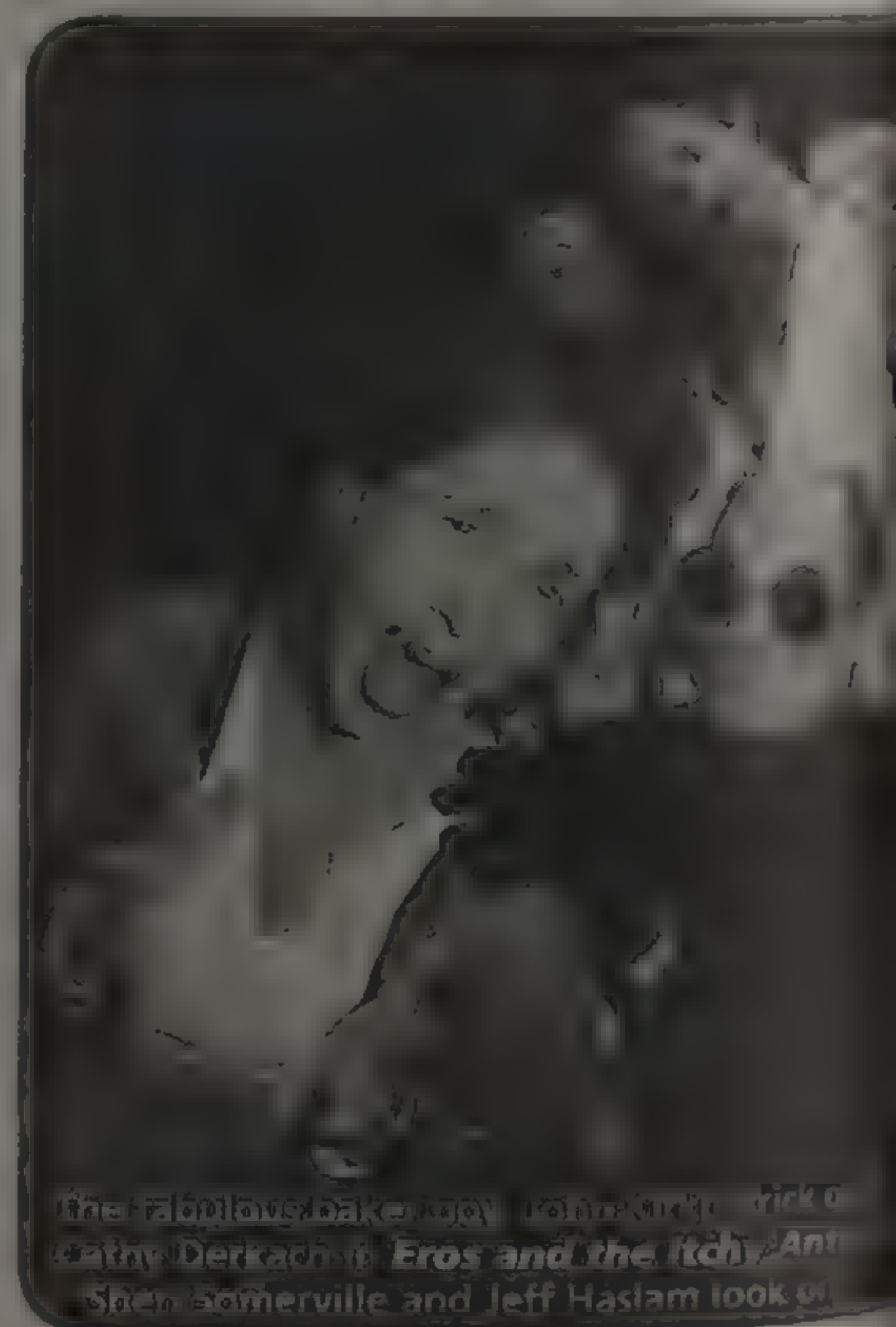
But the play is grounded by Kirkpatrick's work as Franklin, which is as understated as Haslam's is gleefully over-the-top. It must have been tempting to turn Franklin into nothing more than a meek little nebbish, but Kirkpatrick instead plays him with a sort of gentle earnestness that pays off in the very sweet final scene, with Franklin and Maxine sharing a couple of late-night ham sandwiches while Nana Mouskouri plays on the CD player. Cathy Derkach is an appealing heroine, and even if Maxine's ant obsession is a little hard to buy, at least it's fun to watch Derkach going slowly insane. And Sheri Somerville tosses off Wanda's cool-as-a-cucumber one-liners with the same self-contained poise with which she performs "Comin' Through the Rye" two-thirds of the way through the show.

There's a lot of music in the show, but the highlight is the mock-opera that Maxine imagines in her

head when her "Itchy Ant" fixation reaches its apex. It's a crackbrained but delightful takeoff on the myth of Eros and Psyche, written by Ryan Sigurdson, that begins with a duet between Somerville and a falsetto-voiced, wing-wearing Haslam as Aphrodite and Eros, and ends with Derkach playing the piano, sorting a bowl of grain into three separate piles, singing an aria and going insane, all pretty much simultaneously.

## Beaux and Eros

It takes a little while for the play to find its rhythm; the staging in the first half-hour or so has a kind of stop-and-start feel to it, with characters taking lots of long walks from the back of the stage to the front before saying anything. And there are times where all the dithering between Maxine and Franklin can seem like a pretty slim reed to hang an entire play on. But Lemoine's writing is warm and witty and generous-spirited enough to sustain you. (A typical



The fabulous baker boy John Kirkpatrick, Cathy Derkach in *Eros and the Itchy Ant*, Sheri Somerville and Jeff Haslam look on

Lemoine exchange occurs when he tells Wanda "You are divine, hope." When she says, "You are," he answers, "Well, for you, yes. Consider the alternatives." And I'll stop my analysis and end on a helpful note: advice instead: sit in the front and Jeff Haslam might have a free meringue. ♡

*Eros and the Itchy Ant*  
Varscona Theatre • To M...  
la Quindicina • 4



# armic Camellias

Ballet brings  
a tale of love  
sacrifice to life

by DUPERRON

Ballet's presentation of  
the *Camellias* has  
been behind it nearly as  
much as the tale of the star-crossed  
lovers. In 1990, Ballet  
Alberta's Canadian cho-  
reographer Norbert Vesak to adapt  
Dumas's classic tearjerker  
into a ballet.  
The production, howev-  
er, was a brain  
child of the  
choreographer.  
In 1994, San  
Diego choreographer  
John Cullum, known mainly for his  
works, designed a ballet  
based on the story of Frédéric Chopin as his  
length narrative dance piece.  
It has been performed across the  
country to much acclaim, but  
its premiere in Calgary marked its  
first.

The ballet depicts the doomed love  
between a well-born young man  
and an experienced dancer named Marguerite. At  
her father's request, Marguerite  
marries to save her lover's repu-  
tation as if giving up the one  
of her life weren't sad.  
Marguerite then dies of con-  
sumption. Dumas's story has provided  
the basis for a variety of later works,  
from the opera *La Traviata* to the  
1930s Garbo star vehicle  
Lubitsch's Oscar-nominated *Moulin  
rouge*, in Caniparoli's *Lady  
of the Camellias*, the story is told  
roughly the physical lan-

De Strooper plays the lead in  
son with Alberta Ballet  
coming west from the Royal  
Alberta Ballet. De Strooper, who

has a degree in French litera-  
ture, was familiar with the  
original story before getting  
involved with the produc-  
tion—an advantage, he says,  
since he had a taste for the  
facets of his character before-  
hand and didn't have to rely  
completely on the choreogra-  
pher's interpretation. "You  
just make sure you under-  
stand it like [the choreogra-  
phers] do," he explains.

## Super Strooper

Although Alberta Ballet is a  
smaller company than  
Winnipeg's, De  
Strooper says  
"It's grow-  
ing, it's  
developing."

*Lady of the Camellias* is a great  
chance to showcase the talent we  
have here. It should send a good  
wake-up call to the rest of Canada to  
show them we have as much talent as  
bigger companies." But, he says, in  
order for ballet in Alberta to continue  
to grow and prosper you need the  
support of the community. "Win-  
nipeg is a smaller city," he explains,  
"but there's a huge amount of sup-  
port for the arts. They are starting to  
realize there is a lot to offer in the arts  
world. People realize it does enrich  
your life. In Europe, the government  
almost exclusively supports the arts.  
In Canada we rely heavily on the pri-  
vate sector, but because we don't get  
the national and international expo-  
sure there's not as much support. It's  
a Catch-22. You need the funds to do  
the touring to get the exposure, but  
you also need to do the touring to get  
the funding. You can have all the tal-  
ent in the world... but if you don't  
have people to see it and to help you,  
their dreams will go unrealized."

Ballet is an artform steeped in tra-  
dition, but De Strooper says the form  
is definitely becoming more modern.  
"It's like the Olympics," he says. "It  
changes.... It becomes more extreme."

in buying the right clothes and jettison-  
ing a few less fashionable accessories—  
like Sissy, the slightly nerdy classmate  
she's been friends with "since before  
kindergarten."

Cathleen Rootsart's play *Dodo*  
represents an unusual attempt to get a  
very young audience (the production  
is aimed roughly at kids aged six to  
10) to take a critical look at consumer  
culture. The heart of the play begins  
after Dodo gets knocked unconscious  
during a visit to the mall and wakes up  
in kind of an *Alice in Wonderland* ver-  
sion of the mall populated by charac-  
ters like Twinkle, a female skeleton  
who works the lost and found counter  
and constantly bemoans the fact that  
she's too fat; Steve, a pushy image  
consultant who brags about his ability  
to make any fashion trend popular no  
matter how stupid it looks—that is, if  
he can pay singers and bands to wear  
them; and TJ, the lead singer of  
"Wow" (Dodo's favourite boy band),  
who in his private moments puts on a  
pair of Coke-bottle glasses and wishes  
he could give up the popstar business



Melanie Henderson and François  
Chevenement in *Lady of the Camellias*

While *Lady of the Camellias* is an  
authentic ballet, De Strooper says "It's  
very intense. Physically it's very chal-  
lenging. It's not your typical ballet at  
all. We joke about it being like ballet  
on steroids—not just for a few people  
but for the whole company."

## ES... oh oh

The Edmonton Symphony Orches-  
tra was originally slated to play the  
music, but unless there's an  
eleventh-hour deal in their labour  
dispute, pre-recorded music will  
have to be used in its place. De  
Strooper says that would be fine  
with him; after all, the audience  
will be focussed on the dancing and  
besides, it's an excellent recording.  
"The symphony brings a different  
kind of energy to the performance,"  
he says. "It would be a little bit of a  
disappointment if they don't play.  
But that's okay. You can't control  
everything." ☐

*Lady of the Camellias*  
Jubilee Auditorium • Fri-Sat, Feb 22-  
23 • Alberta Ballet • 428-6839/451-  
8000 (Ticketmaster)

and become a veterinarian.

Rootsaert (who is part of both  
Three Dead Trolls in a Baggie and the  
*Die-Nasty!* cast) puts enough offbeat  
humour into the script to make the  
proceedings fun instead of preachy;  
she's enough of a fan of pop culture  
to be able to poke fun at its excesses  
without calling for it to be outlawed.  
(Only the scene where Steve gives  
Dodo a hideous fashion-victim  
makeover feels didactic rather than  
playful.) Joe Bird's songs are cute,  
catchy and, in the case of the utterly  
narcissistic song he's composed for  
"Wow" to perform, witty enough for  
grownups to enjoy. (Hey, anyone who  
can rhyme "hypothetical" with  
"unforgettable" is okay by me.) Beth  
Graham is likable and natural as  
Dodo—although, after seeing her play  
a little girl in three of the last four  
things I've seen her in, I'm kind of  
anxious to see her cast as a grown  
woman again.

Part of me wishes that *Dodo* had

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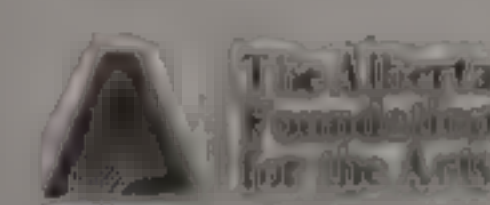
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## RENOTES

by MATWYCHUK

Barns • To Feb 24 •  
"10" is the nickname of 10-  
year-old Beth (Beth Graham), a  
truly well-adjusted kid  
with a father and a loyal best  
friend. She still wishes she  
were cooler, part of the  
school she attends.  
10-year-olds, Dodo's  
popularity has been jumbled  
by a combination of contrary  
TV shows, movies, fash-  
ion and commercials, to the  
point Dodo half-wonders if the  
success might simply lie



## Theatre Notes

Continued from previous page

pushed its anti-commercial themes a little harder or at least focussed them a bit more—the play's message frequently slides into a softer, more generic kids'-show moral about simply "being true to yourself"—but the other part of me admires Rootsaert's belief that kids are in fact capable of analyzing the pop culture they consume if they are simply provided with

the proper tools. I saw the show during a Saturday-afternoon matinee, and while I'm not sure how many of the kids in attendance were going to be asking their parents for a subscription to *Adbusters for Kids* when they got home, they certainly seemed to enjoy the show, especially Marissa Kochanski's colourful set and puppet designs. And children's plays like *Dodo*, which actually manage to be thoughtful and lively at the same time, are the kind of thing that should never be allowed to go extinct. **V**

# The boys in the Bard

Ron Pederson shines as Romeo in thrilling, passionate *R&J*

By PAUL MATWYCHUK

**J**oe Calarco's adaption of *Romeo and Juliet*, **R&J**, begins with four unnamed boys—students in a repressive prep school, probably several decades ago—gathering to read Shakespeare's classic tragedy. It's never explained exactly why they do this, although as you watch them wrestling each other during the fights, hamming things up during the first few scenes and occasionally getting carried away with the poetry of some of the longer speeches in the first couple of acts, you can easily imagine how the liveliness and the playful beauty of Shakespeare's language would represent a welcome vacation from the dull textbooks and stultifying recitations of Latin verbs that occupy all their time in the classroom.

But as the play continues, a magical thing happens: the boys fall deeper and deeper into the world of the play—they fall so deep into it, in fact, that the two students playing Romeo and Juliet really do seem to be falling in love with each other. The conceit of this show is so simple, yet it makes Shakespeare's play seem fresh and alive all over again. It's not that putting a homosexual twist on the two lovers' story is such a brilliant idea in and of itself (although it does give their affair a new sense of danger, as well as complicate Romeo's relationship with his friends Benvolio and Mercutio, to say nothing of his dealings with Friar Laurence); it's that it gives the very act of *performing* the play, of pursuing this passionate story straight through to its inevitable conclusion, a sense of danger as well. *R&J* isn't just about Romeo and Juliet each discovering a love so powerful he'd be willing to sacrifice his life for it; it's about the young students playing them discovering that those powerful, overwhelming emotions exist within

Nathan Coker, Ron Pedersen, Chris Egan, and Kevin Connolly

*their hearts as well.*

## Sutley directed

The play is acted out on a bare stage with nothing more than a series of risers, a few books and a long strip of red fabric that stands in for everything from

Friar Laurence's robes to Juliet's hair to the vial of poison Romeo drinks in the final scene. This leaves the cast unusually exposed, but all four actors (and director Kevin Suttle) rise magnificently to the challenge. The transition from schoolboys clowning around with the text to young men who genuinely start to feel the emotions of the story they're telling is especially well-done. In Kevin Corey's first few scenes as Juliet's nurse, for instance, the way he flutters his hands and slaps the nearest person on the chest before practically every line he speaks seem exactly like the kind of shtick a teenaged boy might invent for the role—and it's wonderful to see that performance gain extra shadings later on as the Nurse tries half-heartedly to convince Juliet to forget about Romeo and concentrate on the new suitor her parents are forcing upon her.

The scenes between Ron Pederson (as "Romeo") and Chris Fassbender (as "Juliet") are, quite simply, marvelous. The two actors seem to have made a decision to play them as straightforwardly as possible; they don't disguise the homosexual aspects of Calarco's concept (not only do they kiss quite often, but they remember to look at each other as if they're in love the rest

of the time, too) and they do reduce the play to some statement about the taboo nature of sex relationships, either. The message is wider than that. A ball thing to say, I know, but I do forget that Juliet is loved by a man—not because Romeo makes a convincing woman (he's doesn't even try to appear feminine), but because he is one of the two lovers come beside the point

## Ron is right

Instead, Pederson and Fa simply throw them—characters' emotions with a lack of self-consciousness especially rises to a new level in his work in this play—this wonderful, deeply committed performance that brings out all the and the defiance behind Romeo's dreamy, romantic. (This has been a real breakthrough season for Pederson; his superb performance in *The Beauty of Leenane* was sensational and don't have the space to put them at length, but actor Cuckow (whose character's most disapproval of the director is heading) and composer Dyckfehderau (who performed live) do stand out with 2002 has barely begun, but the best play I've seen so far this

Catalyst Theatre • To Meet  
Your Television Theatre • The  
Square (42)

## Mump & Smoot

Continued from page 41

but am I right?

**MK:** Oh, yeah. If you tallied up the hours, I bet it would be about 50 hours we spent talking about the concepts we wanted to get across in this show.

**JT:** That's one of the great, fun things about these shows. We want to do stuff that's important to each of us individually as well as together.

**VW:** Do you ever foresee a time where you'll have taken Mump and Smoot about as far as you can go with these characters, or are you always just bursting with new ideas for new situations to put them in?

**JT:** Almost every year, we feel

like we're done. I think if we didn't have our downtime and didn't allow ourselves to feel tired of doing it and out of ideas and yearning for changes... I mean, we haven't performed Mump and Smoot for a year and a half. That may be the best thing we can do to allow ourselves to actually stay together.

**VW:** If in fact you knew, for whatever reason, that you weren't going to do Mump and Smoot ever again, would you want to create some kind of piece that would put a period on them? Or do you like the idea of there being no end to them?

**MK:** I think even if we did put an end to them, we'd still leave it with an open question mark.

**JT:** I mean, how many times have we died in the shows? *[Laughs.]* I think

it would be a little self-conscious. I have absolutely no idea what my performance would be, and I don't *pre-conceive* that would be. I think we got to the point where we said, "This is our last show," then I probably shouldn't even be doing it. Do you know what I mean?" I wanted to say, "Let's end it a few months" and then not end it.

**MK:** Plus there's a lot of people who want to see us doing it when we're 80. 'Cause they want to see what Mumpalooza would be like at 80 years old. [Laughs.] In a home! ☺

**Mump and Smoo**  
The Roxy Theatre •  
(opening night: Feb 21)  
by Theatre Network

TEATRO LA QUINDICINA PRESENTS

# EROS and the itchy ant

by Stewart Lemolne

**Feb 14 to March 2**

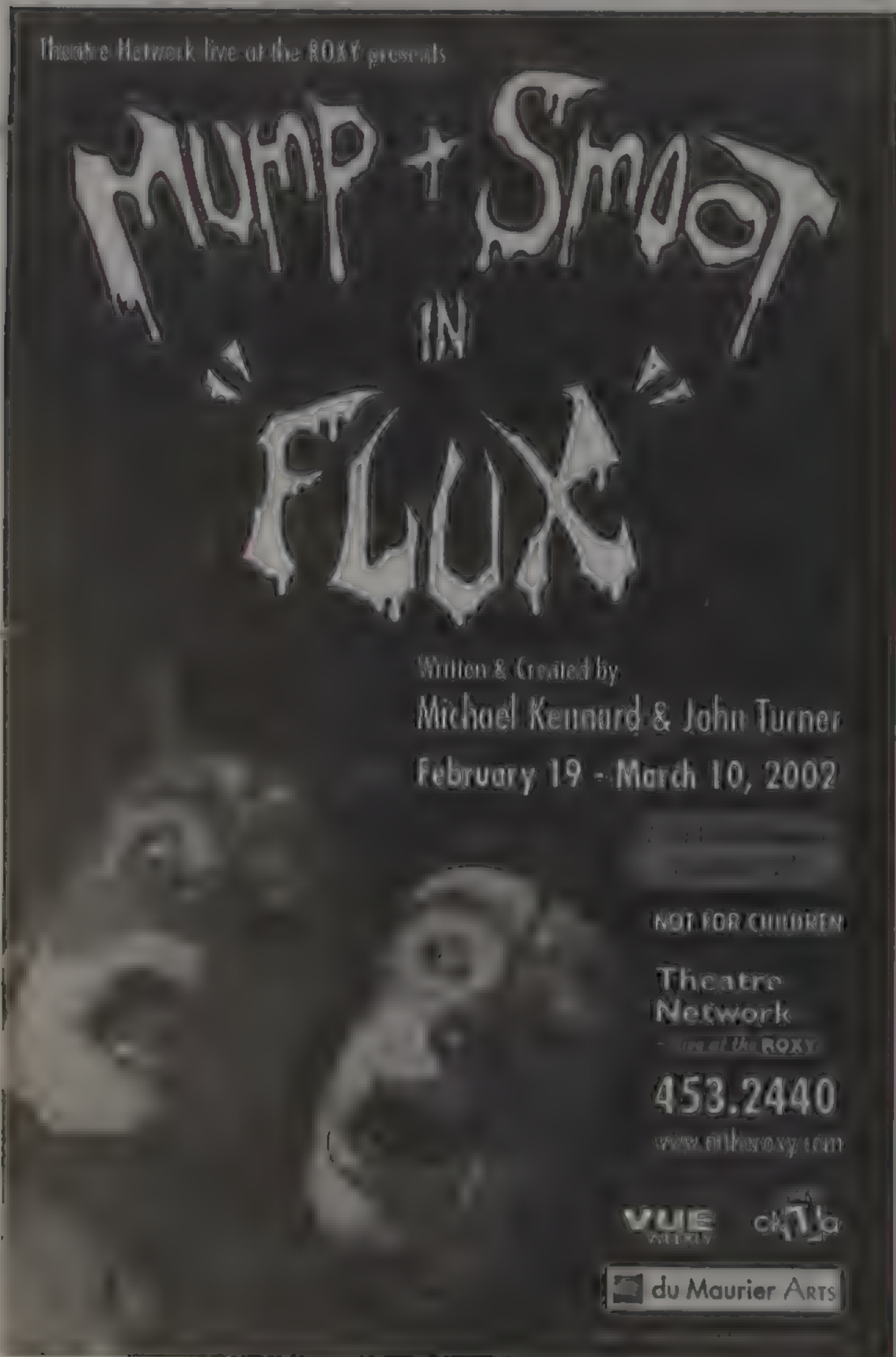
TUESDAY-SATURDAY at 8pm  
SATURDAY MATINEE at 2pm

TICKETS \$15 Students/Seniors/Equity \$12  
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 **VUEWEEKLY**



Theatre Network live at the ROXY presents

# MURP + SMOT IN FLOX

Written & Created by  
Michael Kennard & John Turner  
February 19 - March 10, 2002

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VUE WEEKLY ck10

du Maurier ARTS







## EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail [listings@vue.ab.ca](mailto:listings@vue.ab.ca).

Deadline is 3 pm Friday.

## DISPLAYS/MUSEUMS

**ALBERTA AVIATION MUSEUM** 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

**DEVONIAN BOTANIC GARDEN** 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; child under 4 free.

**GRANT MACEWAN COLLEGE** Millwoods Campus, 7319-29 Ave., 443-3460. FRI 22 (noon-8pm); SAT 23-SUN 24 (9am-5pm): Orchid Obsession: Orchid show and sale presented by The Orchid Society of Alberta. Plant and cut-flower displays, orchid art, orchid photography, seminars. TIX \$5, \$4 senior.

**JOHN JANZEN NATURE CENTRE** Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends/hols 1-4pm (until May 17). •Animals as Architects exhibit weekends, 1-4pm. SUN 3 (1-4pm): Bounce into spring. TIX \$1.50 adult, \$1.25 youth/senior, \$1 child, \$4.25 family.

**JOHN WALTER MUSEUM** Kinsmen Park, 10633-93 Ave., 496-8787. Open Sun 1-4pm. SUN 3 (1-4pm): Parlour Games. Free.

**McKAY AVENUE SCHOOL** 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

**MUSÉE HÉRITAGE MUSEUM** St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •CONNECTED VOICES: Celebrating the women of St. Albert. Until Mar. 16. •DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Old-fashioned winter fun. Hear stories of St. Albert women. Suggested donation \$2.

**MUTTART CONSERVATORY** 9626-96A St., 496-8755. Open Mon-Fri, 9am-6pm; Sat-Sun, 11am-6pm. •THE HEART OF EDMONTON: Until Feb. 24.

**ODYSSIEUM** 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •TransCanada Pipelines Gallery: Space Place: Hands-on exhibits.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9100, 453-9131. [www.pma.edmonton.ab.ca](http://www.pma.edmonton.ab.ca). Open daily 9am-5pm. •SYNCRUDE CANADA ABO-RIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •TREASURES OF THE EARTH: Geology collection. Permanent exhibit. •THE HABITAT GALLERY: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •THE NATURAL HISTORY GALLERY: •BUG ROOM: Live invertebrate display. Permanent. •THE BIRD GALLERY: Mounted birds. Permanent. •SIX-TIES: Elliot Landy's *Spirit of a Generation* Dylan, The Band and Woodstock. Until Apr. 1. •SNAPSHOTS: Lecture Series: Stories Behind the Scenes. FRI 1: Bill Epperidge and John Filo present *What a Trip! A Journey Through CBS Photo Archives*. Price: \$12 adult, \$10 student, \$10 senior.

•TRENDY TUESDAYS: TUE 26: *Fringe and Fashion*: Calling all fashion plates and flower children. Come dressed in your own Sixties style. Marvel College stylists will be on hand to create the matching hairstyle to complete your look. •Alice's Restaurant (The Museum Café), 488-7333. Open Mon-Thu 9am-8pm; Fri 9am-midnight (coffeehouse evenings); Sat-Sun 10am-4pm. Until Mar. 22. FRI 22: Beat Poetry Readings. Price: Included with admission. •TIX Weekend \$12 adult; \$10 senior; \$6 youth (7-17 yrs.); free child 6 and under; \$30 family. TIX (until Apr. 1) weekdays (25% off) \$9 adult; \$7.50 senior; \$4.50 youth (7-17 yrs.); free child 6 and under; \$22.50 family.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. SUN 3 (noon-4pm): A Wedding Affair. \$5 each.

## KIDS STUFF

**CALDER LIBRARY** 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm); TUE (7pm): Pre-school storytime, 3-5 yrs. Pre-register. Until May 30. •Every TUE (4pm): Readers' Theatre Workshop, Grades 4+. Pre-register. FRI 1 (1pm): A Splash of Paint, all ages.

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St., 496-1802. SAT 23 (2pm): Brain booster memory building. Pre-register.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. **THE CHILDREN'S GALLERY FROM HEAD TO TOE** by Lisa Murray. For children 4-12 yrs. \$5 adult, \$3 senior/student, \$2 child 6-12, member and child under 6 free.

**EDMONTON ASSOCIATION FOR BRIGHT CHILDREN** Muttart Conservatory, 9626-96A St., 436-0533, 433-9371. SAT 2 (1pm-3pm): Super Saturday session for members, Grades 1-6. An afternoon at the Muttart. Pre-register by Feb. 23. Cost: \$4/child. Open to members. EABC memberships available.

**EDMONTON CHINESE COMMUNITY SERVICES CENTRE** 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Sat. activities ea. month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March.

**EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE** 9142-118 Ave., 471-9125. SAT 23 (2-4pm): The Time Flies Workshop: Family music workshop. Create rhythms, learn songs and dance. Free.

**JASPER PLACE LIBRARY** 9010-156 St., 496-1810. •Every TUE (4-5pm): Play acting-Readers' Theatre workshop for kids, 10-12 yrs. Until Mar. 19. Pre-register.

**LESSARD LIBRARY** Lessard Shopping Centre, 6104-172 St., 496-1871. •Every TUE/WED (10am): Pre-school storytime, 3-5 yrs. Until Apr. 24. •Every THU (7pm): Family storytime, 3+ yrs. Until Apr. 25. SAT 23 (2pm): Silly Saturday, 5+ yrs.

**LONDONDERRY LIBRARY** Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every TUE (10:15-10:45am); WED (10:15-10:45am): Pre-school storytime, 4-5 yrs. Until Apr. 3. Pre-register. •Every THU (10:15-10:45am): Baby laptime. Crawling, birth-23 months. Until Apr. 4. Pre-register. •Every TUE (10:15-10:45am): Now-That-I'm-Three Storytime. Until Mar. 19. Pre-register. SAT 23 (10-11am): Junior Stamp Club: Here comes the judge.

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 St., 496-1818. SAT 23 (2pm): Silly Saturday: Magnetic mania.

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert, 460-4310. THU 21 (1:30-2:30pm): Parent and preschooler program: Cool cats. SAT 23 (1-4pm): Art-Ventures for Kids: Crazy characters. \$2/child. TUE 26, THU 28 (1:30-2:30pm): Puppy puppets. Pre-register. Parent and preschooler program.

**RIVERBEND LIBRARY** 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. •Drop-in storytime, 3-5 yrs. •Every FRI (10:30am): Totally twos. Until Feb. 22. Pre-register. SAT 23 (2pm): Silly Saturday, 5+ yrs. Pre-register.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Until Apr. 24. Drop-in. •Every TUE (10:15-10:45am): Family storytime. Until Apr. 23. Drop-in. •Every WED (10:15-10:45am): Time for twos. Pre-register. •Every THU (10:15-10:45am): Baby laptime. Feb. 21-Mar. 21. Pre-register. SAT 23 (10-11am): Junior Stamp Club: Here comes the judge.

**SPRUCEWOOD LIBRARY** 11555-95 St., 496-7099. SAT 2 (2pm): Pikachu Antics, 4-12 yrs. Pre-register.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 496-7000. •Every SUN (2pm): Children's storytime, 3+ yrs. Until Apr. 28. •Every SAT (10am): Research central, 9-12 yrs. Pre-register. Until Apr. 27. •462-2548 (Alectra Theatre). THU 21-SUN 24: *You're a Good Man, Charlie Brown*. Presented by Alectra Theatre.

**STRATHCONA LIBRARY** 8331-104 St., 496-1828. •Every TUE (10:30am): Storytime, 3-5 yrs. Until Mar. 26. Pre-register. •Every FRI (10:30am): Time for twos. Feb. 22-Mar. 22. Pre-register.

**UNIVERSITY OF ALBERTA** Earth Sciences Building, 492-5834. SUN 3 (noon-4pm): Trowels, trilobites and treasures III. For ages 5+ yrs.

**VALLEY ZOO** 13315 Buena Vista Rd., 496-6911. Open daily 9:30am-4pm. SUN 3 (1-4pm): Endangered species. TIX \$14 family, \$4.25 adult, \$2.75 kid, \$3.50 youth/senior.

**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. •Every WED (7pm): Bedtime tales. Until Feb. 27. •Every MON (2:30pm); WED (10:30am): Pre-school storytime, 3-5 yrs. Until Feb. 25. Pre-register. •Every TUE (10:15am): Baby laptime, 1-2 yrs. Pre-register. Until Feb. 26. •Every MON (10:30am): I am three. Until Feb. 25. •Every TUE (11:15am); THU (10:30am): Time for twos. Until Feb. 28. Pre-register. FRI 1 (2pm): Dr. Seuss Day.

## LECTURES/MEETINGS

**ABBOTTSFIELD SHOPPERS MALL** 3210-118 Ave., 496-7839. SAT 23 (11am): Buying and selling real estate. Things you should know.

**ARTHRITIS ASSOCIATION OF EDMONTON** Glenrose Rehabilitation Hospital Auditorium, 10230-111 Ave., 425-8792. TUE 26 (7:30pm): Free monthly information meeting. Joyce Chisholm of the Taoist Tai Chi Society will speak on and demonstrate tai chi.

**CALDER LIBRARY** 12522-132 Ave., 414-5656. •Every TUE (6:30pm): Living with loss. Pre-register. Until Feb. 26.

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St., 496-1802. WED 13 (6:30-7:30pm): Meditation presented by Karen Rose Chambers.

**CENTRE FOR WELLNESS IN MOTION** N. Edmonton, 459-3908. •Every 2nd and 4th WED (6:30-8:30pm): What is foot reflexology? Introductory foot reflexology session during drop-in clinic.

**DANCE EXPRESSIONZ** Capital Tower Building, 206, 10609-101 St., 426-4766. Relieve daily stress through dance.

**EDMONTON ASSOCIATION FOR BRIGHT CHILDREN** Sun Room, Alberta School for the Deaf, 6240-113 St., 986-7920. SAT 23 (10-noon): Brighter Horizons Adult Series: *Gifts Differing* presented by Fern Richardson. Free.

**EDMONTON CEMETERY** 11820-107 Ave., 496-6983. SUN 24 (1-5pm): Open house: Curious about cemeteries?

**THE EDMONTON DENTAL ASSISTANTS ASSOCIATION** Old Timers Cabin, 987-2022. SAT 9: Celebrate Dental Assistants Recognition Week. Includes educational events.

**ELLERSLIE ROAD BAPTIST CHURCH** 10603 Ellerslie Rd., 1-800-387-5112. THU 21 (7pm): Changing the World: Dr. Tony Campolo and World Vision Canada.

**EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE** 9142-118 Ave., 474-6058. THU 21 (Noon-1pm): The Lunch Hour Talk: *Civil Society: What Is It?* presented by Martin Garber-Conrad and Scott Harris. Free.

**FORGET-ME-NOT GREENHOUSE** Highway 16A, Hubbles Lake Rd., 963-8162. SAT 23 (10-3pm): Seedy Saturday. \$3.

**IDYLWYLDE LIBRARY** 8310-88 Ave., 496-1808. THU 28 (7-8:30pm): Confident public speaking. Pre-register.

**KNOX METROPOLITAN CHURCH** 83 Ave, 109 St., 436-4946. TUE 26 (7:30pm): Amnesty International public meeting, part of the G8 series: *Ethical Issues and International Trade Agreements* with speaker Elizabeth Smythe.

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 St., 496-1818. •Every FRI (1-4:30pm): Bridge players. Until April 26. Drop-in.

**MULTIPLE SCLEROSIS SOCIETY** 471-3034. Saturday Tai Chi. Pre-register.

**N'ORATORS TOASTMASTERS CLUB** NE, 474-6001. •Every THU evening overcome your fears of public speaking.

**OPPORTUNITIES UNLIMITED NETWORKING GROUP** Edmonton Chamber of Commerce, 600, 10123-99 St. (w. door), 426-4620. FRI 22 (6:45-8:30am): Speaker Marina Björdin presents *Working Smarter Not Harder*. \$2. Everyone welcome. FRI 1 (6:45-8:30am) Question and Answer Day's topic is *What Is Good Etiquette at a Business Networking Event?* \$2. Everyone welcome.

**PARKLAND INSTITUTE** Students Union Building, Alumni Room, U of A., 492-8558. FRI 22 (7:30pm): Alberta Speakers Series: Gordon Laird presents *Power in Canada: Dispatches From a Greenhouse World*. TIX \$5 @ door.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 496-7056. THU 21: Understanding mental illness: Crisis response. Free.

**UNIVERSITY OF ALBERTA •COALITION AGAINST WAR AND RACISM** Humanities Centre, Rm. 1-7, U of A Campus. •Every THU (4:30-5:30pm): Meeting. Everyone welcome. •SPANISH LANGUAGE CAFÉ Parkallen Pizza, Upstairs 8424-109 St., 492-4221. •Every THU (7-8:30pm): Beginner-adv. students of Spanish, opportunity to practice conversational skills. •492-9408. FRI 1-SAT 2: European Union Conference: Re-Imagining the European Union: Dynamics of Enlargement in the 21st Century. Pre-register.

**UPWARD BOUND TOASTMASTERS** Canadian College International, 10 Fl., Baker Centre, 10025-106 St., 469-5816. WED 27 (7pm): Meet the challenge of public speaking.

**WASKAHEGAN TRAIL ASSOCIATION** MacDonald's, Capilano Mall, 55 St., 101 Ave., 455-7862. SUN 24 (10am): Free guided cross country ski, approx. 11 km at

Strathcona Wilderness Centre. BYO and beverage.

## LITERARY EVENINGS

**ORLANDO BOOKS** 10123 Whyte Ave., 432-7633. THU 28 (7:30pm): Joyce Kilmer reads from his book of poems *Hints for the End of Time*.

**SOUTHGATE BRANCH** 48 Southgate Shopping Centre, 51 Ave., 111 St., 8342. THU 21 (7:30pm): Southgate Library Fiction Book Group. All interests welcome.

## LIVE COMEDY

**FARGO'S ON WHYTE** 10307 Whyte Ave., 433-4526. •Every SUN: Fargo's Lot Comedy.

**SIDETRACK CAFÉ** 10333-112 St., 1326. •Every THU (7:30-9:30pm): *Happens Next?* comedy improv hosted by Graham Neil. Through and spring. TIX \$3.

## SPECIAL EVENTS

**CHRYSALIS WESTERN MARDI GRAS** Italian Cultural Centre, 14230-130 Ave., 454-9656. SAT 2 (5:30pm) door-to-door dance, entertainment by All the Stars Dallas, live and silent auction. Fun to provide funding for services and grants to assist people with disabilities. \$50 ea.

**EDMONTON AFGHAN CULTURAL CHARITABLE SOCIETY** 14304-423-9675. SAT 2 (7pm): Concert Dinner for Afghanistan: Ustad Ma (Afghan singer). Celebrate Eid-e-Nauroz (Afghan New Year). Fund support work with Afghans. TIX \$10 tickets call Jim Gurnett 423-9675, [jgurnett@emcn.ab.ca](mailto:jgurnett@emcn.ab.ca)

**DANCE EXPRESSIONZ** 10609-471-0846. The Edmonton Salsa Club. Mar. 1-3. FRI 1: Preliminary salsa competitions and social dancing. SUN 3: Salsa dance workshops for all. Casino Rueda and "Threesomes" ing. SAT 3: Dance show: Performers, instructors and dance teams mix social dancing, and final Salsa competitions. Fundraiser for The Edmonton Inner City Youth Association.

**FREEDOM TO READ WEEK** St. Milner Library, 7 Sir Winston Churchill Square, [www.epl.ca](http://www.epl.ca), 496-7000. [domtoread.ca](http://domtoread.ca). Feb. 24-Mar. 2. •Edmonton Room. MON 25 (7:15-1956 movie *Storm Center*, facilitated by Toni Samek. Free. •Centennial Room THU 28 (7:30pm): Panel discussion *Freedom to Read Week Still Necessary*. Satya Das, Cheryllyn Stacey, Paula and Dr. Alvin Schrader (moderator).

## WORKSHOPS

**ACTORS INTENSIVE WORKSHOP** 1124. Learn film auditioning techniques from a working actor whose movies screened in Europe, North America and Asia. Ongoing workshop weekdays evenings. Free.

**DEVONIAN BOTANIC GARDEN** North of Edmonton on Hwy 60. •Slide lecture: Japanese gardens. 26 (7-8:30pm): \$2. •Growing with phonics: SAT, Mar. 2, 10am-4pm. •Introduction to winemaking: SAT, 3, 10am-2:30pm. \$34.

**THE EDMONTON RECORDER** 9323-96 St., 437-3311, 439-5104 (7pm): Workshop with Michael S. director, Camerata Koin. \$15 member, non-member, \$10 student/senior income.

**GRANT MACEWAN COLLEGE** Place Campus, 10045-156 St., 496-2295. •Arts Outreach trip to London. Mar. 22-25. •Dreamweaver. Starting Mar. 22. •Microsoft Photo Editor. Starts Mar. 22. •Web Site Design and Development II. Starts Mar. 7. •Dreamweaver workshop Mar. 9. •Photoshop Level 1, weekend workshop. Mar. 16-17. •Designer's Introduction to HTML workshop Mar. 16-17. •Macromedia Level 1, weekend workshop. Mar. 16-17. •Music therapy course. Mar. 5-19.

**KNOX-METROPOLITAN UNITED CHURCH** 8307-109 St., E. Entrance, 3802. SAT 23 (4-6pm): Edmonton Care Study Circles Part 3: *Creation, Citizens' Re-Vision of the Mazarin Report* presented by the Friends of Parkland Institute. Everyone welcome.

**MOUNTAIN EQUIPMENT CO-OP** Hill Ski Hill, 488-6614. SUN 24 (11-3pm): Mountain Equipment Co-op demo day.

**REDEMPTORIST CENTRE FOR G** 10713-85 Ave., 432-1665. •Every night: *The Soul of Dreamwork*. Write your dream images in a small group. Until Apr. 8. Pre-register.

**SUSSEX GALLERIES** 290 Saddler St., 988-2266. Adults and kids art class. Professional instruction, with small class.









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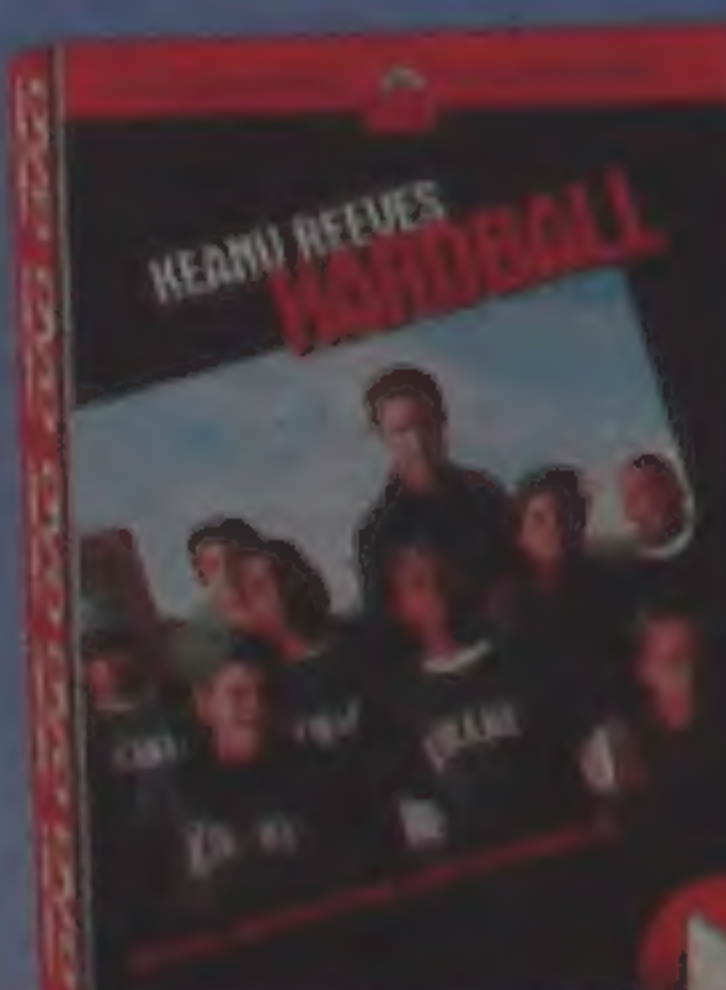
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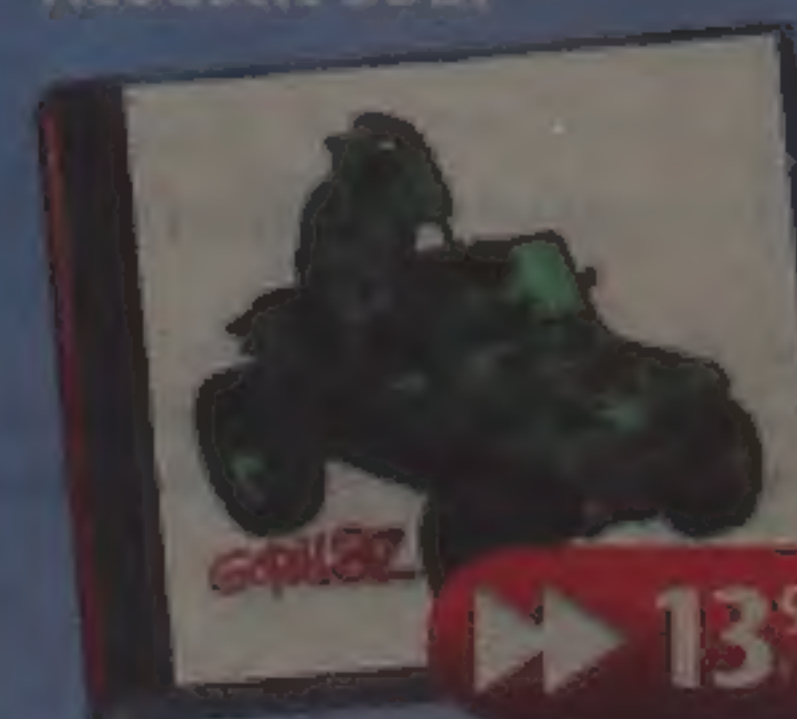
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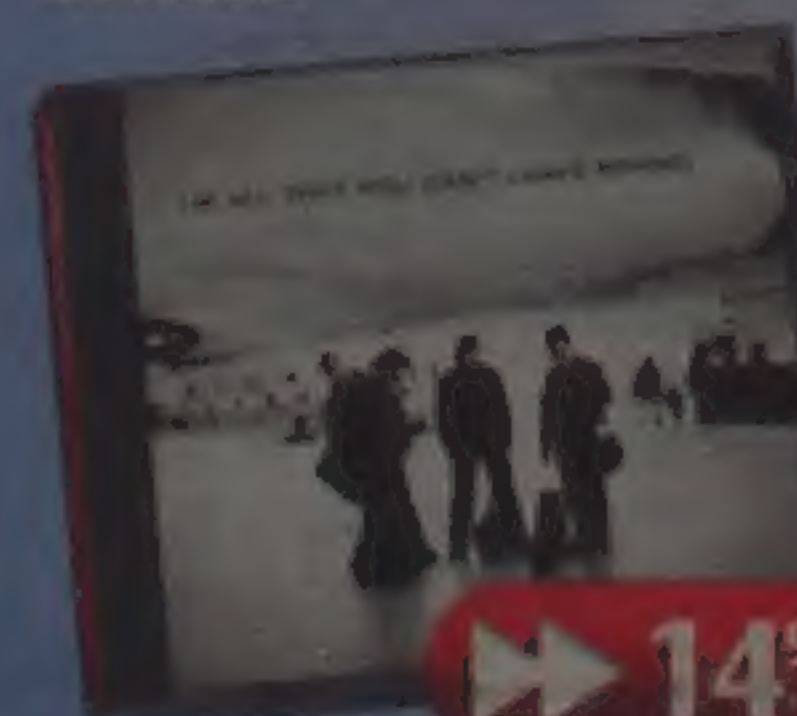
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